U.K. £2.50
U.S. $5.75

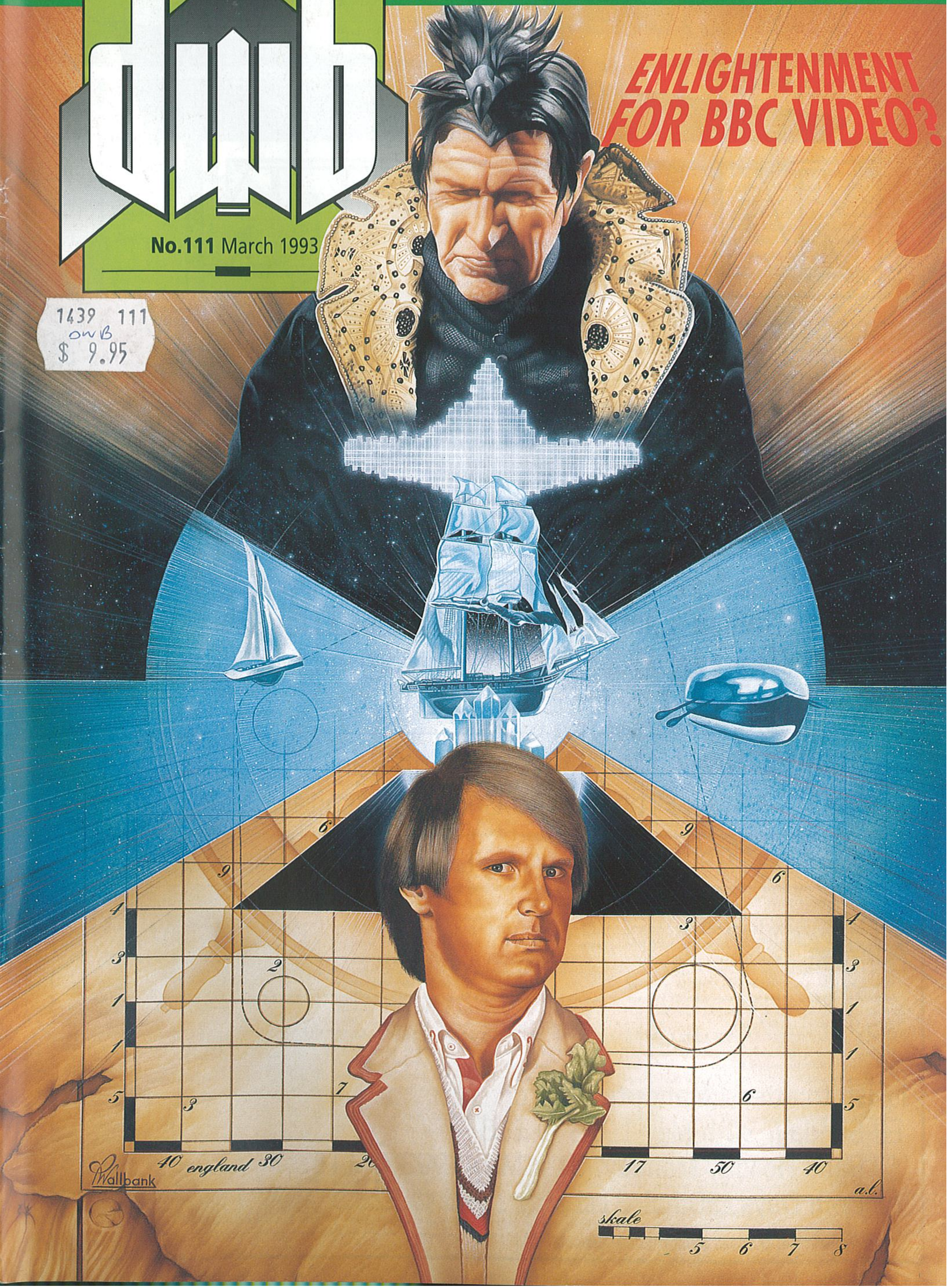
Exclusive! STTNG: The movie takes off!

dwb

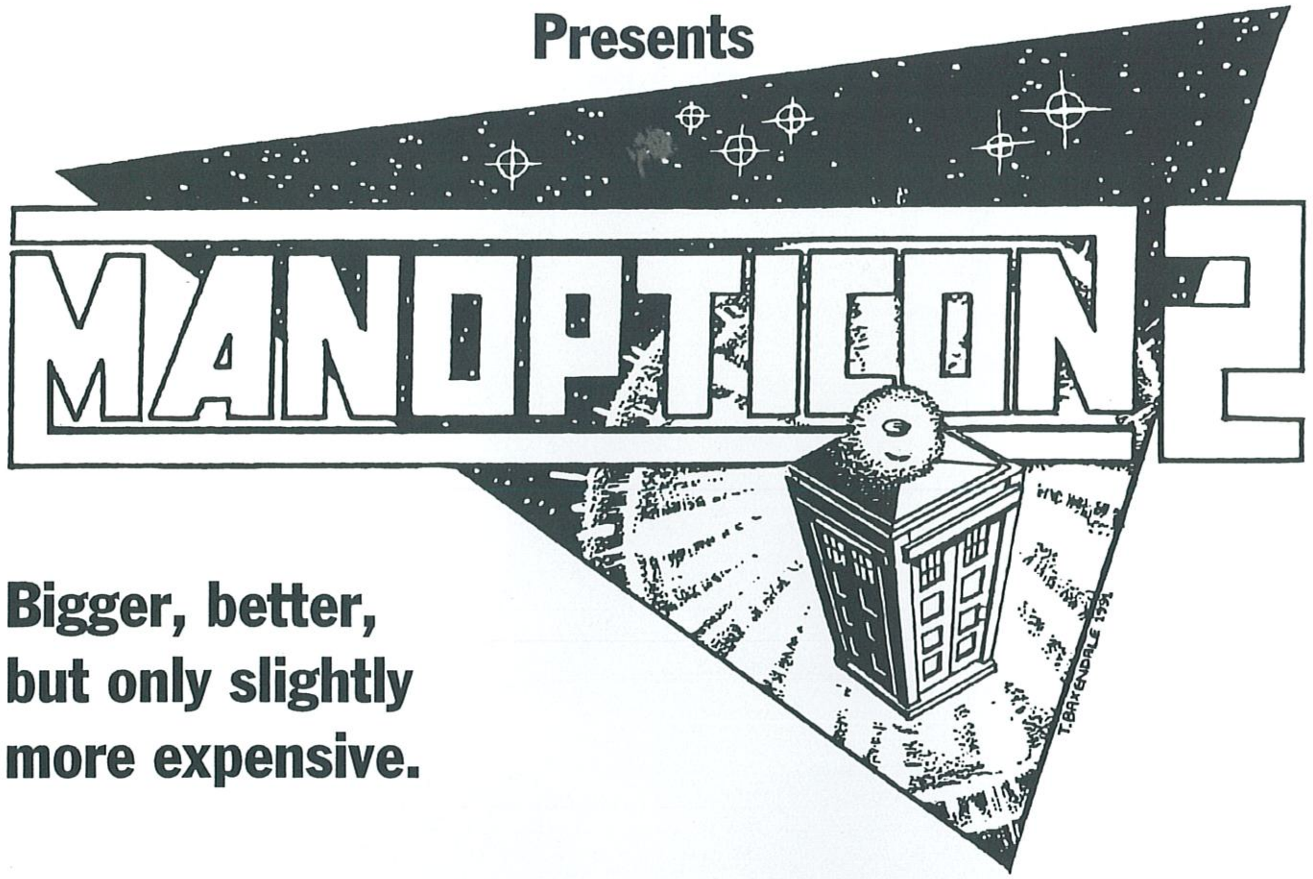
No.111 March 1993

1439 111
DWB
$ 9.95

ENLIGHTENMENT FOR BBC VIDEO?


6
9
9
6
4
3
4
3
2
3
1
1
1
1
5
3
7
6
5
40 england 30
20
17
50
40
Wallbank
a.l.
skale
5
6
7
8

The Manchester Society of Cult Television
Presents



**Bigger, better,
but only slightly
more expensive.**

Special Guests include Carole Ann Ford, William Russell, Verity Lambert, Bonnie Langford, David Banks, Eric Saward, Sophie Aldred, Terrance Dicks (work permitting) and for the first time ever, Anneke Wills (confirmed).

Piccadilly Hotel, Manchester. Spring Bank Holiday, 1993.
All Proceeds to Christie Hospital.

Registrations: **MSCT**, 22 Seven Acres Lane, Norden, Rochdale, OL12 7RL.

Name ....
Address..
....
..................................Postcode...

I wish to attend **Manopticon 2** on:-
☐ Sunday, 30th May 1993 @ £18.
☐ Bank Holiday Monday, 31st May 1993 @ £15.
☐ Both Days, 30th & 31st May 1993 @ £29.

Please make cheques payable to Manopticon.

PO Box 1015, Brighton BN2 2YU

Editor • Anthony Brown
Executive Editor • Gary Leigh
Design Consultant • Gary Wales
Distribution Associate • Tim Pierracinni
Subscription Manager • Roma Bendel

I suspect that this issue may come as a bit of a dsiappointment to those who'd hoped I'd have a little more time to check for typos than David did - I certainly did. But it has to be ready in half an hour, and I'll just have to learn from my mistakes - I now know quite how long the news and letters pages of DWB take to produce, I now know that leaving my own articles till last so they can be written to fit the available space is not a good idea, and I know that important photos will **always** get delayed But most of all, I know that in an hour I'm going to be asleep, and that you couldn't wake up if you offered me a copy of *Evil of the Daleks...* My apologies for any omissions, errors or appalling layouts, and I promise to try and master the job by this time next month - if only because David's highly individual choice of error bleeps for the Mac will drive me insane if I don't.

Finally, apologies to anyone still waiting after responding to last issue's *Dragged from the Archives* advert. The response has been overwhelming, but you should receive your back issues soon.

ANTHONY

Contents

News 3
Letters 8
The Full Circle 11
Pointing the Finger - The Invaders 15
Next Generation episode guide 18
Merchandise preview 21
The Highest Science review 22
Return to Devil's End review 23
Timeslip review 24
The Champions review 24
Fireball XL5 review 25
The Prisoner Inspired review 26
Enlightenment review 27

Cover: *Enlightenment* painting by Pete Wallbank. Pete can be contacted for possible commissions at 14 St Matthew's Road, Burnt Wood, Walsall, Staffordshire WS7 9DU.
Back Cover: Nicola Bryant as Peri. *Androzani*

TO ORDER NEXT ISSUE (DWB 112, April 1993): send a crossed cheque/PO payable to DWB for £2.50 (£2.90 for card-reinforced first-class envelope) or US$5.75 to DWB 105, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW.
SUBSCRIPTION RATES: A one year subscription (12 issues) costs £30/US$69 (or £35/$79 for first-class card-reinforced envelopes).

ADVERTISING RATES AND CONDITIONS
Classified adverts: £3.75 for 50 words. FAN: One page (A4 camera ready) £120; half page (192x130/94x265mm) £60; quarter page (94x130/45x265mm) £30; eighth page (45x130/94x60mm) £15; small ads — maximum 50 words — £3.75. COMMERCIAL: One page £150; half page £75; quarter page £37.50; eighth page £18.75. Full colour rates available on request. All rates inclusive of VAT. 15% discount available for three or more insertions and charity ventures. Adverts must confrom to the above dimensions and be of a tidy appearance. Adverts can be set by us for an additional 25%.

VOLUME V, NUMBER II: published Thursday 25th February 1993 by Gary Leigh to whom all material is copyright and may not be reproduced in any form without prior permission. The opinions expressed herein are those solely of the writers and are not indicative of editorial policy. No attempt is made to infringe any existing related copyrights. Printed by the Reprographic Centre. Print run 4,400.

Next Generation Film for 1994

No Star Trek VII

The success of STAR TREK : DEEP SPACE NINE appears to have decided the future of the rest of the STAR TREK dynasty. THE NEXT GENERATION is now expected to end after a curtailed seventh season before transferring to the big screen by Christmas '94, while *Star Trek VI* is likely to remain the final 'classic' TREK film.

Speaking on the 7th February, Leonard Nimoy indicated that an announcement regarding NEXT GENERATION films was imminent, and reiterated that there would be no more films featuring the original cast. A statement the following day indicated that NEXT GENERATION/DEEP SPACE NINE executive producer Rick Berman had struck a deal to act as executive producer and co-writer on two NEXT GENERATION films. Production of the first of these would begin after completion of the seventh season of TNG, for a Christmas 1994 release.

Aside from the early success of DS9, which has left Paramount confident that the series will prosper without support from THE NEXT GENERATION, the deciding factor in taking TNG to film seems to have been the arrival of Paramount head Stanley Jaffe. Jaffe appears to have felt that outgoing boss Brandon Tartikoff had "little in the pipeline for Christmas '93 release", and therefore decided to fast-track a NEXT GENERATION film for release in late '94. As yet, the NEXT GENERATION cast have not been contacted regarding the proposed films, but it is expected that a combined contract for the two films and a curtailed seventh season should ensure the return of all major cast members for the show's last year.

Meanwhile Leonard Nimoy has indicated that he would be interested in doing more TNG or DS9, and in recent months he has been moving ever closer to Rick Berman, whose control over the TREK empire has been strengthened by the success of DEEP SPACE NINE, while the involvement of the Nimoy dynasty with both TNG and DS9 continues to grow. Nimoy's son Adam is to direct a second NEXT GENERATION episode this year following his work on *Rascals,* and his wife Susan Bay could make further cameo appearances as the Starfleet Admiral responsible for DEEP SPACE NINE. Asked recently whether he would like to assume Gene Roddenberry's role as 'guardian' of STAR TREK, Nimoy implicitly praised Berman by pointing out that Roddenberry had had no involvement with the last five films, and that as his ill-health had left him with little control over THE NEXT GENERATION beyond its first season, the series was safe in the hands of those who'd effectively controlled it for the last five years ! Such comments have not endeared him to Majel Barrett, but she is becoming increasingly distanced from TREK, and Paramount are reported to have stopped sending her merchandise company Lincoln Enterprises new scripts.

Nimoy is apparently eager for a box office success which would allow him to win finance for his film about the original siamese twins, a pet project for which he has now made a promo reel (which has recieved a luke-warm reception), and could therefore choose to direct the first NEXT GENERATION film, in which he might also appear as Spock, developing the plot-lines left open at the end of UNIFICATION. A recent NEXT GENERATION episode, *Face of the Enemy,* has already hinted that Spock's work within the Romulan underground might be bearing fruit... Among the guest stars for this episode is SURVIVORS star Carolyn Seymour, who plays a Romulan Commander in her third NEXT GENERATION appearance, though it is unclear whether this is the same character, Taris, that she played in the second season episode *Contagion.*

(cont page seven)

Levine receives replies...

NO CHANGE

"I have not misled you."

A variety of BBC Executives have replied to Ian Levine's letter to John Birt, printed in DWB110. While most of the replies are uninformative in themselves, merely indicating that DOCTOR WHO is the concern of another department, who will reply in due course, those from Peter Cregeen, Liz Forgan and Sue McCoulough of Viewer and Listener Correspondence (for the BBC Board of Governors and Director General) are worthy of note.

Demonstrating the insensitivity which has blackened the BBC's image in recent years, Ms McCoulough sent a 'reply' which ignored the actual content of Levine's letter, and which appears to be a standard statement prepared in response to press reports of the programme's return :

'The press reports to which you refer have caused some confusion within the BBC itself, as we do not know where the story came from, and as far as we are concerned there is no truth in it. The independent company mentioned are also unhappy about the article.

Whilst it is true that by our own standards the last series of Doctor Who was not a success, we have no intention of axeing the show, which we hope will have bright future. For the time being, however, the Doctor is 'resting' and will continue to do so until such time as we can decide on the best way of revitalising the series, which will, probably, ultimately, be passed over to an independent producer.

I appreciate that conflicting press reports, many of which are based on pure speculation, can be upsetting and frustrating. I have clearly explained the BBC's position with regard to the programme's future, and hope you will bear with us."

As Levine had not referred to any press reports in his letter, he was understandably dissatisfied with this response, and contacted Ms McCoulough to complain. She then promised a full response, which arrived soon after - in the form of the above letter with the initial paragraph removed !

Peter Cregeen's letter is only slightly more informative, stating *"I don't believe that I have misled you in anyway. I continue to believe that there may be a future for Dr Who. However, I do not believe this future need necessarily be immediate. As I have said on a number of occasions, I believe it needed a considerable rest if it were to be relaunched*

We continue to assess the programme on a regular basis and I can assure you that when I feel the time is right for it to re-emerge as a major success, I will not hesitate in selling it to the Controller of BBC1."

Though Cregeen's letter offers no reliable assurances, (worryingly stating only that DOCTOR WHO **may** have a future), and is clearly in conflict with his original statement of 1989 to which Levine referred (which mentioned only a brief break, and promised to "take the series through the nineties"), it may offer slight hope if one reads between the lines. Cregeen states "I will not hesitate in selling it to the Controller of BBC1... when the time is right for it to re-emerge". Clearly, the time wasn't right while Jonathan Powell remained in that post, and as there currently **isn't** a Controller, it still isn't ! But Cregeen's letter could be read as a coded indication that he would offer the series to any Controller likely to give it the go-ahead, and it is therefore interesting to note that Liz Forgan, explaining that "in [her] new role at the BBC she will have no part to play in deciding whether DOCTOR WHO comes back or not", states "I am afraid you must wait and see who the new Controller of BBC1 is to be !" The shortlist for applications to replace Powell has now closed, and the new Controller should be appointed by early March.

Unless a decision is taken to revive DOCTOR WHO by November this year, the series will have been off the air for over half the nineties. Once the new Controller is appointed, the next six months should show the worth of Peter Cregeen's assurances.

ANNIVERSARY SPECIAL COULD NET BBC VIDEO £250,000

BBC video have commissioned a thirtieth anniversary trailer for DOCTOR WHO as they continue to consider a thirtieth anniversary special. The trailer, which runs for 12' and has been produced by Danson studios, opens with the Davison title sequence before going on to show the faces of each Doctor, accompanied by their dates. The 'diamond' WHO logo then forms out of stars.

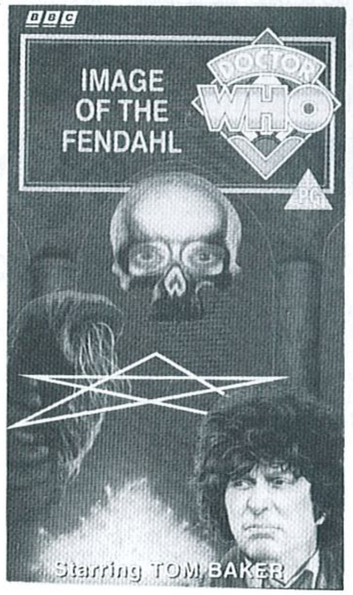
So far, it is unclear where this trailer will be used, though it could to added to forthcoming BBC Videos to promote the 30th Anniversary special, which Julie Adair, the new supervisor of the DOCTOR WHO range says is "still very much under consideration."

However, Brian Blessed's agent, Ceri Berry, says that Blessed has been approached about the possibility of playing the Doctor, and this is presumably connection with the special, which could earn the BBC up to a quarter of a million pounds.

Assuming that estimates made by the BPI to justify compact disc prices provide a rough guide to the costs involved in video production, BBC Video retain around 20% of the retail price of each tape once royalties, retailer's margins and manufacturing costs have been paid, half of which is consumed by overhead costs. Nevertheless, if an anniversary story were to be released at £20, then BBC Enterprises could expect to earn almost £160,000 were sales to match those of *The Tomb of the Cybermen*, even before overseas broadcast sales were taken into account. If video sales were to match the attendance at 1983's Longleat convention, proceeds could exceed a quarter of a million pounds.

A successful video release would also provide a powerful impetus for the series' return. Although it still made a substantial profit, BBC Enterprises performance did not match expectations last year, and the income from a series of straight-to-video WHO productions which could also be sold overseas would presumably be very welcome. For BBC television however, the prospect of the series being freely available on television everywhere in the world **other** than Britain would prove very embarrassing in the run-up to the Charter renewal in 1996, and BBC1 would face increasing pressure to screen made for video stories...

BBC
The DÆMONS
DOCTOR WHO
Starring
JON PERTWEE



BBC Videos for the next few months are now confirmed as :

March - *The Daemons, Image of the Fendahl*
April - *Terror of the Autons, Silver Nemesis*
May - *Vengeance on Varos*

Titles under consideration for late '93/94 are believed to include the frequently requested *Keeper of Traken* , *The Two Doctors,* and the complete *Trial of a Time Lord*, presumably as a multi-tape pack. No official news is currently available on releases beyond May, but there seems no reason to suppose that previously reported stories such as *Remembrance of the Daleks, The Chase,* and *The Curse of Peladon* won't see the light of day before the end of the year, as well as the recoloured *Silurians*. The spine for *The Daemons* and, presumably, all other recoloured releases, includes a paintbrush icon in recognition of the restoration work.

Terminus continued the disappointing performance of recent DOCTOR WHO videos, entering the charts at No.9, before dropping out altogether. Advance orders for *Enlightenment* are more encouraging, placing the story at No.2 in the pre-release charts, but its lack-lustre cover seems unlikely to encourage casual purchases.

With the covers for both *Terminus* and *Image of the Fendahl* similarly disappointing, concern is being expressed that their current style may be a direct result of BBC Video's late confirmation of recent releases. Certainly, their simplistic style, with a minimum of elements included to fill out the space, suggests that the artist has had to complete the cover within a very tight deadline, and this situation seems unlikely to change until releases can be planned further in advance...

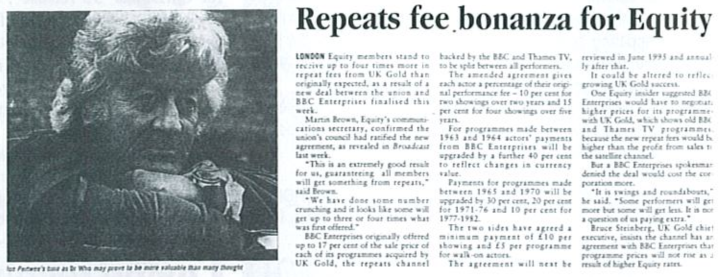
UK GOLD 'DROP' Doctor Who

UK Gold have abandoned their weekday transmissions of DOCTOR WHO as of the 15th February, due to poor ratings. The series has been replaced by GIVE US A CLUE.

According to Tony Ifland, UK Gold's Controller, the weekday transmissions (one of the few UK Gold programmes not repeated later on the day of transmission) have been the lowest rated programmes on the channel. The series's ratings have dropped below the point where Barb can assess them (that is, below the number of viewers, 20,000, represented by one member of the monitor panel), perhaps because, as a cult series, the programme's audience does not follow a standard distribution pattern. It has also been suggested that the 5.30pm slot is a poor one, as most of the adult 'nostalgia' audience for the series will be out at work, while DOCTOR WHO'S traditional teenage and juvenile audience is likely to be watching NEIGHBOURS. While Sky One's simultaneous NEXT GENERATION screenings have been winning some 400,000 viewers (generally filling half of the satellite top ten), it is unclear how many of these viewers are actually watching the late evening repeat.

Ironically, UK Gold's decision comes within a month of the station reaching a settlement with Equity over repeat fees which could quadruple actors' payments. Actors will now recieve between ten and fifteen percent of their original fees, with additional increases dependent on the programme's age (from 40% for series made in 1963/4 down to 10% for those made between 1977 and '82.) The settlement was reported by Broadcast alongside a photo of Jon Pertwee whose caption implied his 'time as Doctor Who could prove to be more valuable than many thought"!

UK Gold are considering reinstating weekday DOCTOR WHO in a ten o'clock slot as of April. In the mean-time the Sunday omnibus (whose ratings are "respectable") will continue, with *The Silurians* scheduled for February 21st. Any stories screened in this slot are likely to be rerun when, and if, the weekday transmissions return



Jon Pertwee's time as Dr Who may prove to be more valuable than many thought

Repeats fee bonanza for Equity

LONDON Equity members stand to receive up to four times more in repeat fees from UK Gold than originally expected, as a result of a new deal between the union and BBC Enterprises finalised this week.

Martin Brown, Equity's communications secretary, confirmed the union's council had ratified the new agreement, as revealed in *Broadcast* last week.

"This is an extremely good result for us, guaranteeing all members will get something from repeats," said Brown.

"We have done some number crunching and it looks like some will get up to three or four times what was first offered."

BBC Enterprises originally offered up to 17 per cent of the sale price of each of its programmes acquired by UK Gold, the repeats channel backed by the BBC and Thames TV, to be split between all performers.

The amended agreement gives each actor a percentage of their original performance fee – 10 per cent for two showings over two years and 15 per cent for four showings over five years.

For programmes made between 1963 and 1964 actors' payments from BBC Enterprises will be upgraded by a further 40 per cent to reflect changes in currency value.

Payments for programmes made between 1965 and 1970 will be upgraded by 30 per cent, 20 per cent for 1971-76 and 10 per cent for 1977-1982.

The two sides have agreed a minimum payment of £10 per showing and £5 per programme for walk-on actors.

The agreement will next be reviewed in June 1995 and annually after that.

It could be altered to reflect growing UK Gold success.

One Equity insider suggested BBC Enterprises would have to negotiate higher prices for its programmes with UK Gold, which shows old BBC and Thames TV programmes, because the new repeat fees would be higher than the profit from sales to the satellite channel.

But a BBC Enterprises spokesman denied the deal would cost the corporation more.

"It is swings and roundabouts," he said. "Some performers will get more but some will get less. It is not a question of us paying extra."

Bruce Steinberg, UK Gold chief executive, insists the channel has an agreement with BBC Enterprises that programme prices will not rise as a result of higher Equity rates.

AMBASSADORS RESTORATION IN TROUBLE

Trouble continues to dog the restoration of *The Ambassadors of Death*, and it seems increasingly unlikely that the episodes whose colour copy is inadequate can be salvaged. An episode was recently sent to a top american company specialising in colourisation to investigate the possibility of colouring damaged sections from scratch, but though the results of a 20 second test proved more than adequate, the reported price tag of $2200 per minute is likely to prevent any further work.

However *Invasion [of the Dinosaurs] 1* and *Planet of the Daleks 3* might perhaps be recoloured by this method, as the overseas and video sales from two six-parters could pay for the reconstruction of two episodes. BBC Enterprises have not yet been approached about the suggestion, which would leave only two Pertwee stories not restored to colour....

RADIO WHO CUT BACK

The radio WHO season has now been cut back to a single five parter, reportedly because Radio Four Controller Michael Green is less than keen on the project. The first serial will now be written by Barry Letts, who has been retained in preference to Eric Saward thanks to Jon Pertwee's influence. The serial is now unlikely to run before the autumn, and is therefore likely to be held back to coincide with DOCTOR WHO'S thirtieth anniversary in November.

Assuming that this first serial proves successful, Radio Four's usual practice (as demonstrated by THE HOUSE and Kathleen Turner's VI WARSHAWSKI serials) would be to follow it with another some four to six months later, with the original serial repeated as a lead-in to its successor. As yet, no further details of the production are available, though speculation is rife that the author of *Vengence on Varos* Phillip Martin, currently a prolific radio producer at BBC Pebble Mill would be the obvious candidate...

REPEATS

The names of the final two serials to be rerun by BBC2 this spring are once more in doubt as THE LATE SHOW reconsider their choices, apparently at the request of BBC Video, who plan to release both *Vengeance on Varos* and *Remembrance of the Daleks* later this year. Stories now under consideration are believed to include *Revelation of the Daleks* and *The Curse of Fenric*. Should Eric Saward's permission not be forthcoming, *The Mark of the Rani* would be the most likely Colin Baker choice, as all his other stories bar *Timelash* are either under consideration for release on BBC Video, or similarily restricted by Saward's copyright. If WHAT THE PAPERS SAY can be rescheduled (perhaps to 10.10pm) for the relevent fortnight, it should be possible to run the Colin Baker story in its original 45 minute episodes without disrupting BBC2's schedules.

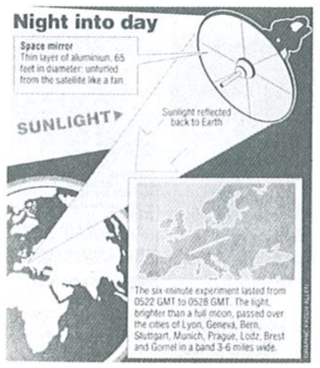
Ratings for the first four episodes of *Genesis of the Daleks* were :

Episode One	2.20 million
Episode Two	2.30 million
Episode Three	2.30 million
Episode Four	2.12 million

BBC2 say they are "not too displeased" with these ratings, which place DOCTOR WHO in the last third of BBC2's top thirty, in view of ithe series' slot and competition. The series' audience tends to exceed three million for the early part of each episode, dropping after the start of CORONATION STREET at 7.30pm..

> *"I can announce today that the Mark Three Suncatcher is successfully in orbit and we can promise to concentrate even more sunlight into deprived zones. I can tell you that at this very moment in great Siberian plains the wheat is ripening in the sun..."*
>
> Salamander, 13th United Zones Conference, 2029AD.

DEJA VU ?


Night into day
Space mirror
Thin layer of aluminium, 65 feet in diameter: unfurled from the satellite like a fan
SUNLIGHT
Sunlight reflected back to Earth
The six-minute experiment lasted from 0522 GMT to 0528 GMT. The light, brighter than a full moon, passed over the cities of Lyon, Geneva, Bern, Stuttgart, Munich, Prague, Lodz, Brest and Gomel in a band 3-6 miles wide.

Now I don't want to worry you, but... the *Enemy of the World* looks like becoming one of the more prophetic DOCTOR WHO stories of the sixties. In early February, a sixty five foot aluminium mirror (Znamaya, or Banner) was unfurled from a Progress freighter after its departure from the CIS space station Mir, and used to reflect sunlight onto the Earth's surface. The project was intended to test the possibility of using fleets of such mirrors to illuminate Siberia during the long winter nights, as an alternative to street lighting, etc...

All of which is a long way from growing wheat, of course, but if you should hear reports that a brilliant young Mexican scientist has approached the Russians to suggest improvements to the project, then it might be a good idea to sell any property you might own anywhere near a volcano...

WHO STUNTMAN KILLED

Stuntman Tip (Tim) Tipping was killed in an accident on the 5th February while working on the BBC1 series 999. Tipping, who had worked on a variey of programmes and films including BERGERAC, DROP THE DEAD DONKEY and *Indiana Jones and the Last Crusade*, was the stunt co-ordinator on a number of McCoy era stories, including *Remembrance of the Daleks* and *The Curse of Fenric.*

Tipping died while filming a reconstruction of a parachute accident for the 'real-drama' show which was a surprise hit for BBC1 last year. Tipping had successfully rehearsed the 'accident', in which a parachutist barely survived after his 'chute became caught on his plane, twice before, but fell to his death when his parachute failed to open on the take. He was 32, and leaves behind a fiance, Mandy Stewart, who is expecting their first child.

The accident, which is still being investigated, comes six years after the BBC was fined for negligence over the death of LATE LATE BREAKFAST SHOW volunteer Michael Lush in a fall. The BBC have indicated that the second series of 999 will still go ahead, but a revised repeat of the first season has been cancelled "as a mark of respect", and replaced by repeats of ALL CREATURES GREAT AND SMALL.

FURY, POWER AUDIOS DELAYED

Work on the second batch of Audio Collection Missing Episodes has been delayed pending the arrival of suitable copies of the soundtracks to *Power of the Daleks* and *Fury from the Deep* after the engineer assigned to the project objected to the format on which they'd been supplied. Replacements are currently being arranged. As Tom Baker has yet to record his links for the tapes, work could be further delayed if recording cannot be arranged around his commitments. The April release of the tapes is now questionable...

Dalek Attack

Further to last issue's report on problems with the IBM version of Dalek Attack, its manufacturers have provided the following advice : "Should any of your readers have insufficent memory to run Dalek Attack, here's what to do : Make a **copy** of DOS (Do **not** use the original !) and then delete two files (DEL CONFIG.SYS; DEL AUTOEXEC.BAT). Use this disk to boot the system - then run Dalek Attack."

Readers should remember that DOS is the basic operating system of most IBM computers, and should not be tampered with unless you know what you're doing ! If in doubt, Alternative software suggest that you conatct them direct (address DWB110, page 28).

SON OF SAVE WHO ?

The BBC once again finds itself threatened with High Court action by angry licence fee-payers.

Angry listeners intend to issue a writ against the BBC for breach of its "relationship of constructive trust" with viewers and listeners over its plans to end Radio Four's long wave transmissions in favour of a rolling news service. Although BBC Chairman Marmaduke Hussey has pledged that longwave transmissions will continue until Radio Four FM is available throughout the country, organisers of the Save Radio Four campaign fear that the BBC will attempt to backtrack on its commitment rather than delay the scheduled start of its rolling news network in April next year. The news station is known to be a pet project of Director General John Birt's.

If the court case were to be successful, the BBC would be obliged to go through public consultations (similar to those applied to hospitals) before closing any of its radio or television services.

If all this sounds familiar then it should - the lawyer representing the campaign is John Giacobbi of McCann and Co, who is giving his services free "because he is a fan of Radio Four programmes such as Midweek and Loose Ends". If at first you don't succeed....

DOCTOR WHO
MAGAZINE
TIME AND THE RANI
EXCLUSIVE - THE MISSING TROUGHTON ADVENTURE: THE PRISON IN SPACE
Plus: SILVER NEMESIS
The Making of 'The Making of' this anniversary adventure

DOCTOR WHO
CLASSIC COMICS
FREE
POSTER
EXCLUSIVE!
Jon Pertwee (The Third Doctor) talks about his appearances in British comics!
The Daleks strip from TV Century 21 continues!

CONVENTION DIGEST

Helix '93 (20 & 21 March) has been cancelled 'due to lack of advance registrations'. All registrations received will be refunded in due course. The organisers appeal to fans planning to attend other events this year to **register in advance** as this provides valuable support for a con...

Nebula '93 (10th & 11th April - see also below) at the Crest Hotel, Liverpool. £30.00 for both days with appropriate reductions available from MLG Promotions, 48 Western Avenue, Speke, Liverpool L24 3UR. See Advert in DWB107

Unification (9th to 12th April -yes, clashing with Nebula !) at the Britannia Intercontinental Hotel, London, in aid of the Woodland Trust. Multimedia SF and fantasy convention. £25.00 - further details from Ros Liddle, 61 the Scotchhill, Coventry CV6 2EW. See advert, page

Blue Box (22nd & 23rd May) at the Forte Posthouse, Bournemouth. Guests include Colin Baker, Debbie Watling and Honor Blackman. £30 - details from Blue Box Registrations (Cheques to Blue Box), 15 Martock Road, Keynsham, Bristol BS18 1XA.

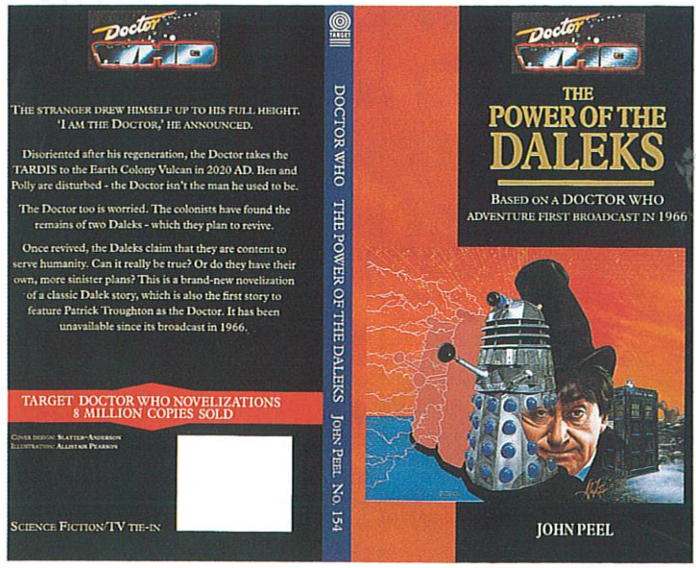
Manopticon 2 (30th & 31st May) at the Piccadilly Hotel, Manchester. Confirmed guest - Anneke Wills. £29 for both days with appropriate reductions from Manchester Society of Cult Television (Cheques to Manopticon), 22 Seven Acres Lane, Norden, Rochdale, OL12 7RL. See advert in DWB104.

Doctor Who - The Auction II (31st July) at the Wolsey Hall, Cheshunt. £8.50 - details from (Cheques to Fantasy Factory) 3 Daneway Gardens, Leiston, Suffolk, IP16 4XA

Left : Covers for the latest editions of Marvel's Doctor Who Magazine, and the Doctor Who Collected Comics.

Overleaf : Covers for the latest New Adventures and novelisations from Virgin. Reprints for September will be *The Invasion* and *Silver Nemesis*, both with new covers by Alister Pearson (the latter being the first book recovered by its original artist), to tie in with the publication of David Banks' Cyberman novel *Iceberg*.

Out in February are Gareth Roberts' New Adventure *The Highest Science* and reprints of *The Tenth Planet* and *The Smugglers*.


THE STRANGER DREW HIMSELF UP TO HIS FULL HEIGHT. 'I AM THE DOCTOR,' HE ANNOUNCED.

Disoriented after his regeneration, the Doctor takes the TARDIS to the Earth Colony Vulcan in 2020 AD. Ben and Polly are disturbed - the Doctor isn't the man he used to be.

The Doctor too is worried. The colonists have found the remains of two Daleks - which they plan to revive.

Once revived, the Daleks claim that they are content to serve humanity. Can it really be true? Or do they have their own, more sinister plans? This is a brand-new novelization of a classic Dalek story, which is also the first story to feature Patrick Troughton as the Doctor. It has been unavailable since its broadcast in 1966.

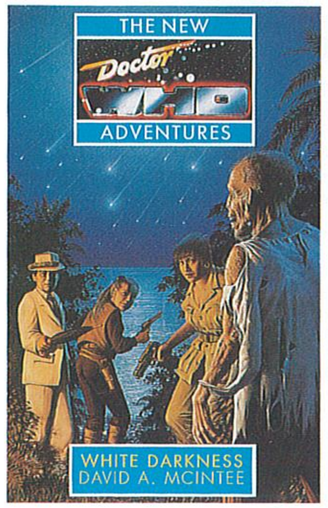
Doctor Who
TARGET DOCTOR WHO NOVELIZATIONS 8 MILLION COPIES SOLD
SCIENCE FICTION/TV TIE-IN
DOCTOR WHO THE POWER OF THE DALEKS JOHN PEEL No. 154
THE POWER OF THE DALEKS
BASED ON A DOCTOR WHO ADVENTURE FIRST BROADCAST IN 1966
JOHN PEEL

Above : Alister Pearson's cover for July's novelisation of *The Power of the Daleks.*

Right : David McIntee's NEW ADVENTURE, White Darkness, due out in June.

Below : The cover for June's reprint of *Enemy of the World*

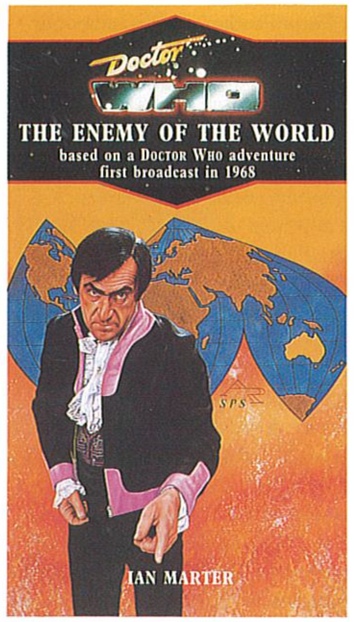
Bottom : *The Evil of the Daleks,* to be published in August.

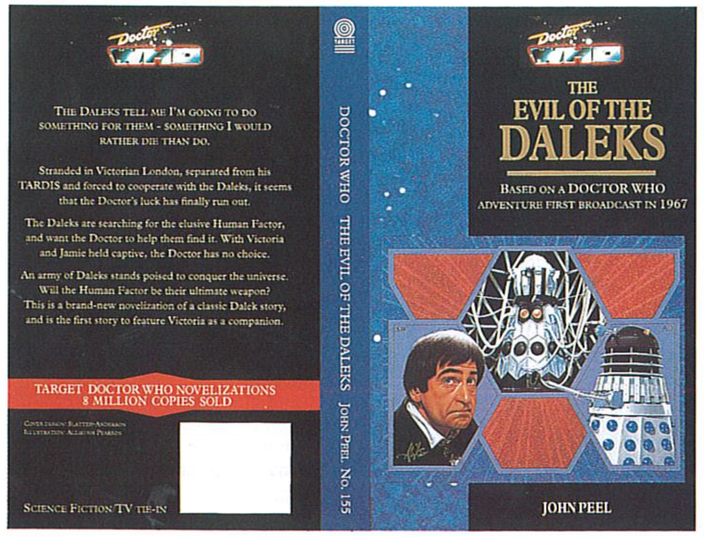


'We believe that death should always be a part of life.'

The Doctor's last three visits to the scattered human colonies of the third millenium have not been entirely successful. And now that Ace has rejoined him and Bernice, life aboard the TARDIS is getting pretty stressful. The Doctor yearns for a simpler time and place : Earth, the tropics, the early twentieth century.

The TARDIS lands in Haiti in the early years of the First World War. And the Doctor, Bernice and Ace land in a murderous plot involving voodoo, violent death, Zombies and German spies. And perhaps something else - something far, far worse.


Doctor Who
THE ENEMY OF THE WORLD
based on a DOCTOR WHO adventure first broadcast in 1968
IAN MARTER


THE DALEKS TELL ME I'M GOING TO DO SOMETHING FOR THEM - SOMETHING I WOULD RATHER DIE THAN DO.

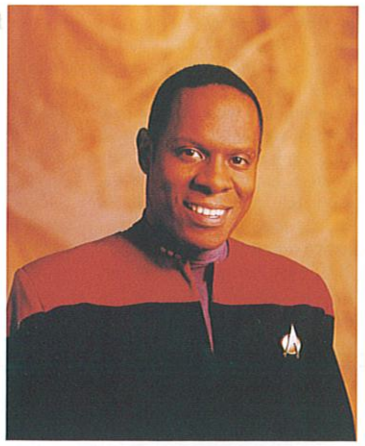
Stranded in Victorian London, separated from his TARDIS and forced to cooperate with the Daleks, it seems that the Doctor's luck has finally run out.

The Daleks are searching for the elusive Human Factor, and want the Doctor to help them find it. With Victoria and Jamie held captive, the Doctor has no choice.

An army of Daleks stands poised to conquer the universe. Will the Human Factor be their ultimate weapon? This is a brand-new novelization of a classic Dalek story, and is the first story to feature Victoria as a companion.

Doctor Who
TARGET DOCTOR WHO NOVELIZATIONS 8 MILLION COPIES SOLD
SCIENCE FICTION/TV TIE-IN
DOCTOR WHO THE EVIL OF THE DALEKS JOHN PEEL No. 155
THE EVIL OF THE DALEKS
BASED ON A DOCTOR WHO ADVENTURE FIRST BROADCAST IN 1967
JOHN PEEL

DEEP SPACE NINE



Above Left : Commander Benjamin Sisco (Avery Brooks), CO of Deep Space Nine.

Above Right : Major Kira Nerys (Nana Visitor), DS9's First Officer.

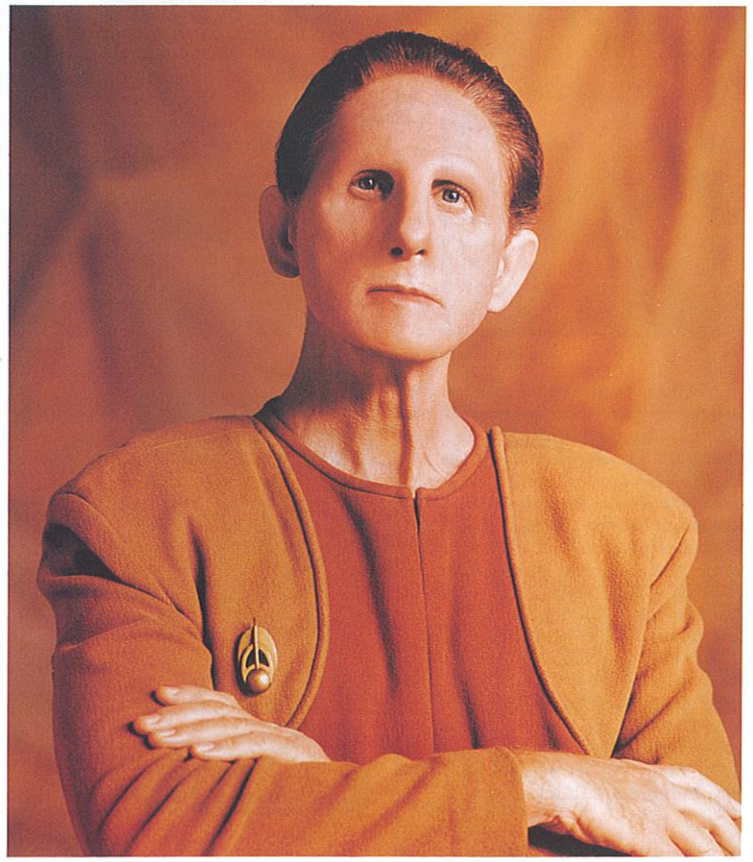
The first batch of episodes have now been run in the US, as follows : *Emissary* (4/1/93);
Past Prologue (11/1/93);
A Man Alone (18/1/93);
Babel (25/1/93);
Captive Pursuit (1/2/93);
Q-Less (8/2/93);
Dax (15/2/93);
and *Sore Losers* (22/2/93).

A two part repeat of *Emissary* is currently running, to be followed on the 15th March by *The Passenger.*

Ratings are currently excellent and would place DS9 in the top ten were it a network series.

Both Q and Vash appear in *Q-Less*, while the Duras sisters, Lursa and B'Etor, guest in *Past Prologue.* Crossovers between the two series are continuing with a NEXT GENERATION two parter, *Man of Destiny* , which sees both Data and Worf becoming involved in DS9's affairs,as the latter learns that his father may have survived the Khitomer massacre (Scheduled for 22/2/93 and 1/3/93). It now seems unlikely, however, that Lwaxana Troi will be appearing on DS9, or indeed THE NEXT GENERATION this season...

Below : Constable Odo (Rene Auberjonois)



STAR TREK NEWS

(Continued from page 3)

Other possible plots for the first film include both the return of the Borg, and a Cardassian war, though current rumours suggest that the latter may form the background to this seasons cliffhanger, in a development which would affect both series, while providing an reason to promote Picard to the admiralty to accomodate Patrick Stewart.

With the NEXT GENERATION'S move to the big screen imminent, those members of the original cast without the option of a NEXT GENERATION appearance have begun to wake up the fact that there will not be a *Star Trek VII,* and that William Shatner's desire to direct another film represents a considerable stumbling block to any such project. While Majel Barrett continues to claim that a seventh film will be made based on a script written by Leonard Nimoy , he insists that he has written no such script. Levar Burton will however soon become the third member of the TNG cast to direct on the series.

While the rest of the STAR TREK team adjust to the idea that there won't be another film, William Shatner's career continues apace... His TEK novels (written, it is believed, with considerable assistance from Ron Goulert) are now a comic book series, and a syndicated TV series is to be shot in Canada with Shatner as Executive Producer and occasional director. He has also received an $750,000 advance on his memoirs, which he says will force him to examine his relationship with STAR TREK in a way which he has always avoided. His revelations are unlikely to please friends of Gene Roddenberry, with whom he had an often chilly relationship....

But all this has not been enough to ensure that the student building at McGill University in Montreal is to be renamed the William Shatner building, even though he is an alumni (business degree in 1952) and a student referendum voted for the change. The problem lies in the fact that he is still alive, while building are normally named as posthumous honours...

briefly...

SF Soap Invasion !
First there was the Cyberman in the Eldorado video shop - now viewers can keep their eyes peeled for the drawing of the Enterprise pinned to the Fowlers' wall in EastEnders. There's no known connection between this and the recent appearances of both Sophie Aldred and occasional DWB contributor Nick Pegg in the soap, but...

British Sky Broadcasting has made a deal with Nickelodeon to provide 12 hours a day of children's programming in the UK. The service, also called Nickelodeon will start in October.

Awards : Genre Nominations for Outstanding Achievement Awards for 1992 from the American Society of Cinematographers include Best Episodic Achievement for Michael Watkins on QUANTUM LEAP.

Patrick Stewart has been nominated for a Grammy in the "Best spoken word or Non-musical album" for is version of *A Christmas Carol.*

Recording of RED DWARF VI ends on the 27th March, which should allow the series to begin soon after Easter.

The Making of the HitchHiker's Guide

All the signs suggest that BBC Video's *The Making of the Hitch-Hiker's Guide to the Galaxy* will more than compensate for the bitter taste that last year's video release of an 'extended' GUIDE left in many people's mouths.

The Making..., written and directed by Kevin Davies under the supervision of the TV series' original producer Alan Bell, combines out-takes, bloopers, and behind-the-scenes footage from the series with newly shot effects and animation to form a 'semi-fictionalised' documentary (along the lines of last year's SOUTH BANK SHOW special on Douglas Adams) in which several of the cast resume their roles. First time director Davies, animator on the original series who has since worked on series and films including BLAKE'S SEVEN and *Who Framed Roger Rabbit,* was given control of the tape on the recommendation of Douglas Adams, Bell and radio co-author John lloyd, and shot most of the behind the scenes footage used himself while working on the original GUIDE. Bonuses for fans of other BBC SF series include brief clips from Douglas Adams' DOCTOR WHO work (including the unreleased *Pirate Planet*), and cameo appearances by both the TARDIS and the Liberator...

Visually the tape promises to be spectacular, as the generosity and enthusiasm of some of London's best facilities houses have ensured that its special effects are rather more complex than might have been expected given its budget. These range from *Roger Rabbit*-type animation for the Babel Fish through to motion control model work.

A full feature on the making of The Making of the Hitch-Hiker's guide to the Galaxy will appear in DWB112. The tape will be released in March, and runs for 60 minutes

JOURNEY TO THE CENTRE OF THE EARTH

Columbia Pictures Television has jumped onto the SF bandwagon , producing not one, but two pilots for new series. The first is JOURNEY TO THE CENTRE OF THE EARTH, a new adaptation of Jules Verne's novel, directed by William Dear. It stars Jeffrey Nordling, Francis Guinan, Farrah Forke, Kim Miyori, Fablane Udenio, David Dundara, Tim Russ and John Neville. F Murray Abraham guest stars.

Abraham plays Professor Harlech, who dreams of travelling under the crust of the Earth. Turner (Nordling)'s designs for a ship to carry out the quest are utilised by Hiram Wentworth (Guinan). The resulting ship, the Adventure, holds a crew of seven, including Wentworth, Turner, Wentworth's "personal representative", Dr Margo Petersen (Forke), Dr Tesue Ichekewo (Miyori), test pilot Tony Lubleglia (Dundara), mutiions expert and former Navy Seal Joe Briggs (Russ) and Dr Ceceil Chambers (Neville), an expert in mythology.

Once the crew is assembled, the ship dives into an erupting volcano (the entrance to the "inner world") entering caverns where they encounter giant mushrooms, mazes, bubbling red lakes, disappearing passageways and some underground characters : Dalins, a friendly "abominable snowman type beast," and troglodytes. who "want to eat the hapless crew members to gain their knowledge."

And then of course there's the Black Prince, an evil creature who wants an ancient book which Chalmers posesses. The pilot is scheduled to air on February the 28th, and the possibility of a TV series has not been ruled out.

DOORWAYS

Another new television series, DOORS, has been renamed DOORWAYS. Two versions of the pilot have been produced - a two hour pilot for European TV and an 90 minute US Version, but so far there is no news on when it will air. The premise of the show is a series of doors which open onto parallel universes. Dr Tom Mason (George Newbern) is drawn into the mystery when he gets involved with a strange patient, Cat, who literally drops out of the sky onto a highway.

If her strange behaviour, hi-tech gun and glowing bracelet aren't enough to convince people that there's something strange about her, then the two beings who have followed her through the door, Thane (Robert Knepper) and Dyana (Signy Coleman) are.

She is running from punishment for trying to kill Darklord, her enslaver - and the fact that Thane has chosen her as his mate. And to make things worse an intelligence agent called Troger (Kurtwood Smith) is more than a little interested in that gun she's carrying, which shoots needle-like projectiles.

Tom escapes with Cat through another Door only to discover that they are one-way. They can't go back, and they don't know what's forward. So they run, encountering new universes along the way as they try to stay ahead of Thane and Dyana...

George R R Martin (of BEAUTY AND THE BEAST) is creator and executive producer of the show, and wrote the pilot. Jim Crocker is another executive producer, Bruno George did the FX, and Brad Loman the costume design.

SPACE RANGERS AXED

American television's SF wars have claimed their first casualty - the single network entry, SPACE RANGERS, which CBS has 'placed on hiatus' after only four episodes.

The series opened to decent ratings, but was badly received by the critics, with viewers particularly unhappy with its reliance on computer generated special effects. Although CBS claim it may return later this year, few people expect it to reappear.

Next into the firing line is BABYLON FIVE, whose syndicated pilot will air on February the 22nd. This relies entirely on computer generated effects, and is likely to revolutionise the FX field if it proves successful. Both STAR TREK - THE NEXT GENERATION and DEEP SPACE NINE rely on coventional model work, which is comparatively more expensive, leaving them at a disadvantage should BABYLON FIVE become established.

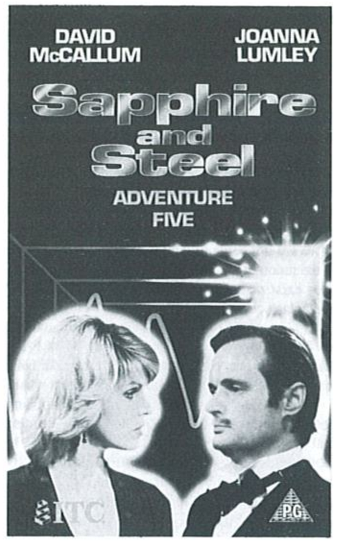
News from Kathlen Toth, Brian Robb, Prydonian Renegade

Video News

March 8th

THE PROTECTORS - SEE NO EVIL with Your Witness, One and One Makes One and A Case for the Right
THE PROTECTORS - TRIPLE CROSS with The Quick Brown Fox, The Numbers Game and Think Back
RETURN OF THE SAINT - THE ARMAGEDDON ALTERNATIVE with The Imprudent Professor
RETURN OF THE SAINT - MURDER CARTEL with The Village That Sold Its Soul

March 22nd



SAPPHIRE AND STEEL - ADVENTURE FIVE
SUPERCAR - VOLUME FOUR Including The Tracking of Masterspy, Phantom Piper, Deep Seven and Pirate Plunder
RANDALL AND HOPKIRK (DECEASED) - VOLUME FIVE including Could You Recognise the Man Again and When Did You Start to Stop Seeing Things ?

April 5th

JASON KING - CHAPTER ONE including The Company I Keep and Nadine
JASON KING - CHAPTER TWO including Flamingoes Only Fly on Tuesdays and A Thin Band of Air

April 19th

MAN IN A SUITCASE - BRAINWASH with Man from the Dead
MAN IN A SUITCASE - SITTING PIGEON with Which Way Did He Go McGill ?

RICHARD BRADFORD is McGILL
MAN IN A SUITCASE
From C.I.A. agent to bounty hunter.
McGill is wanted dead, or alive!
THE SITTING PIGEON
WHICH WAY DID HE GO McGILL?
ITC
PG

The Telefantasy Debate

Telefantasy - The Time Screen Definition

In his article in DWB110 Anthony Clark asked "what exactly do we mean by telefantasy ?" As editor of *Time Screen - The Magazine of British Telefantasy* I will try and clarify the processes we use to determine which programmes can be covered by the term telefantasy and which cannot. Anthony's statements that there are no generic rules concerning the classification of programmes as being telefantasy, and that classification as telefantasy is merely a subjective opinion are completely erroneous.

This queston of classification is a something we at *Time Screen* are constantly asking ourselves, but in most cases the border between non-telefantasy and true telefantasy plays, stories and series are fairly obvious.

We have not been able to come up with a completely fool-proof definition of the term telefantasy but broadly speaking we consider a programme to come under this heading if it contains major fantasy elements. The term fantasy includes science fiction, the supernatural and alternative histories. Unlike Anthony we do not distinguish between science fiction and telefantasy television, the former being a subgroup of the latter.

Thus BLAKE'S 7, RANDDALL AND HOPKIRK (DECEASED) and 1990 are telefantasy and EASTENDERS is not. We have problems with series which contain a high degree of fantasy in a number of its seasons but not in others, such as THE AVENGERS and THE FREEWHEELERS. In these cases we made a decision that the whole of the series would be considered under the banner of telefantasy.

On the other hand series such as THE SAINT and BERGERAC which contain the odd fantasy episode are not deemed to be telefantasy although individual episodes are covered by the definition. The research involved in listing all the single telefantasy episodes of otherwise straight series would be herculean task, so we tend to ignore them.

The series MOON AND SON has given us a considerable headache, given that many people gve credence to the phenomena that form the basis of the episodes. As the editorial staff are sceptics and still think of telefantasy and fortune telling as fantasy, we decided to call it telefantasy, although the beliefs of the readers are important and we would not dare to call religious series, such as JESUS OF NAZARETH telefantasy although some might disagree with our decision.

Programmes for preschool children also cause a problem with talking animals and aliens making racing cars out of margarine tubs. In this case we say that fantasy is not a major element in these programmes as we are not being asked to believe that the man in a bear suit is a real bear or that Brian Cant has really been to the moon in a cardboard box. We also exclude programmes about Father Christmas because either he really does exist or nobody believes in him anyway. Both arguments remove the fantasy element required for a telefantasy classification.

In his article Anthony Clark states that DANGER MAN and THE PROTECTORS are thought to be telefantasy; they are not. He asks why FOUR FEATHER FALLS comes under the heading, but if a series about a man with four magic feathers which can make his guns fire without him touching them, and allow his horse and his dog to talk, isn't telefantasy I don't know what it. Thus the exceptions prove the rule.

What Anthony seems to be looking for is a back door way of including programmes he likes under the currently fashionable telefantasy heading and thus negating the use of it as a term. Could I suggest that the awful term Cult Television would be better applied to such material then DEPARTMENT S, THE GOODIES, THE PERSUADERS, PRESS GANG, DIXON OF DOCK GREEN and all the other series popular with the readership of DWB, *Time Screen* and *TV Zone* but never featured could be happily lumped together.

We at *Time Screen* have a very broad range of tastes when it comes to our television viewing. We are fans of many non-telefantasy cult TV series especially the crime and spy thrillers of the 1960s. The reason we chose to cover only British Telefantasy programmes was to limit our scope and concentrate our resources and research on this particular field. Why anyone else should follow our example and limit themselves to this genre is beyond me. If DWB's readers want to see articles about cult television programmes which do not fall under the telefantasy banner, give them what they want, but please don't try to vchange the meaning of telefantasy just to fit the occasion.

Anthony McKay

Quality Television - A Case for Expansion ?

Recent articles and letters in DWB have begun a debate which I feel is important for the magazine and its readership. This debate was highlighted in Anthony Clark's *Defining the Cult* [DWB110] in which he souht to efine telefatasy, only to emerge with the conclusion that new definitionsntasy having become an increasingly redundant phrase.

Why has this happened? In my opinion we [ie, the readers and writers of DWB] are entering a period of transition. This has of course happened many a time in the past. The most notable being when DWB expanded its coverage to non-DOCTOR WHO related material. This was a bold step and has been very successful. Indeed if the magazine had remained purely a WHO-zine then I am pretty sure that it would nt be around today. Now, some may say, look at Marvel as an example of how a DOCTOR WHO-only magazine can be a viable enterprise. Yes, marvel are doing a great job and despite the occasional retread [unavoidable given the current state of affairs] they continue to provide a good service. But how often have you read a WHO article recently and having finished said "Well, I didn't know that !" The fact is that finding genuinely new [and worthwhile] WHO articles is becoming increasingly difficult.

Rather than run the risk of becomingg stale, DWB chose to embrace the broader church of telefantasy. It is interesting to note that this expansion occurred at a time when telefantasy video releases were beginning to become more frequen, and this I feel is an essential feature of my proposal that DWB should expand to feaure programmes beyond the current realms of telefantasy. For along with the ever-expanding range of videos availale there has emerged a brand new "engine of growth' for the TV enthusiast. This is of course UK Gold.

At last we have a channel which allows us to see again classic BBC and Thames programmes., Indeed I purchased my satellite equipment purely to receive UK Gold, and my first thoughts were - Great ! Doctor Who on eery day. But whilst it is indeed great to get of-air copies of Hartnell episodes I now view the screenings of DOCTOR WHO as more of a bonus than anything else. Why is this the case ? Well, if Saturday evenings in my childhood meant DOCTOR WHO, then Sunday evenings meant THE ONEDIN LINE and weekdays after school meant RENTAGHOST. I also have fond recollectons of TENKO, SHOESTRING and even vague memories THE BROTHERS. Given the dearth of good quality drama series on mainstream TV at the moment it's fantastic to have such programmes available at last As I watch such shows I find myself wanting to find out more and more about them - episode guides, interviews with actors and production teams, and also well writen general articles about them.

But where can I find such articles. *Time Screen* ? Well, sometimes. *Primetime/The Box* ? Does it still exist ? *TV Zone* ? Well, the less said about the quality [sic] of that magazine the better. The answer seems to be that I can't find them anywhere. So why don't we expand the parameters of DWB to include TV of a non-fantasy nature. I accept that any such label as "cult" or "classic" can be stretched to include anything, but why not give it a try. One person's drink may well be another's poison but I'm sure it would make interesting reading. There must be many others who have travelled down the path from pure WHO to Telefantasy to general "classic" TV, and have emeged with a far greater appreciation of TV as a result.

I no longer watch my DOCTOR WHO collection quite as often as I once did, having found other series which bring a freshness to my viewing that DOCTOR WHO seems to have lost somewhat. I'm not asking anyone to stp writing about or watching DOCTOR WHO. What I am suggesting is that there is a whole world of quality viewing out there, and I'm pretty sure that given the quality of DWB's readers and ferature writer, there's a whole world of quality articles waiting to be written. For example, how aout quizzing Terrance Dicks about producing classic serials, especally his magnificent adaptation of *Vanity Fair*, or an interview with Michael "Mr Claypole" Staniford from RENTAGHOST. With DOCTOR WHO appearing on the radio in the near future why not adapt a Birtian measure and embrace "bi-media' articles. The sky (No pun intended) is the limit and I for one propose that DWB expands as soon as possile so as to continue its traditions of innovation and quality.

Duncan Harvey

Levine's Letter : For and Against

Ian Levine

Bryan Jenner ? Wasn't he the rather misguided individual who stirred up a hornet's nest throughout fandom with his assumption that *Tomb of the Cybermen* was no classic ? And didn't we prove him wrong ! And now he's trying to do it again... yawn !

Just to put the record straight, Mr Jenner, I did **not** accept a free trip to New Orleans from JNT. Whilst it is true that he persuaded me to attend I paid my own way and expenses.

And to answer some of the other criticisms in recent DWB letters pages, I would like to point out that Gary Leigh constantly persuaded me over a long period to be interviewed about the truth behind the missing episodes and my time on DOCTOR WHO as script consultant. I never looked to publicise my role in any way, which is why I waited so long before finally doing so, and would quite happily have spent another twenty years in silence if DWB had not persuaded me (slightly against my will) to spill the beans.

To be fair, I have to point out that Bryan Jenner never said Tomb wasn't a classic - just that, in the absence of direct evidence, it ***might*** *not be a classic ! The Ark is a perfect example of a 'classic' story cut down to size by the video era. In a sense Bryan was right - Tomb is one of the best dozen WHO stories, but it isn't an all-time great, would-glue-the TERMINATOR 2 crowd-to-their-seats production...*

Graham Dean
Nottingham

I read with interest Ian Levine's letter to Mr Birt in DWB110, and applaud his persistence in seeking the return of DOCTOR WHO. I'm sure I'm not the only fan guilty of the "pathetic apathy" he speaks of, and I rapidly sought to put my house in order by writing my own letter to Mr Birt. I would urge every other fan to do the same, because, whilst hope is not yet lost, I fear that time is running out. Once the thirtieth anniversary is past, the BBC will have missed their last deadline for maximum impact of the programme's return. Thenceforth, any sense of urgency would be lost, and the only hope for the series would be a 'Next Generation' style rebirth some years in the future.

This is really the last chance to save DOCTOR WHO. The BBC have lied to fans about their intentions for season 27 just as they did with season 23. It is time to stop waiting for false promises to materialise, and to start something positive. All it takes is a bit of will-power to start a letter - if you feel at all strongly about the programme then you won't have any difficulty in finding something to say.

It's all to easy to be pessimistic, but if the very people who claim to be fans demonstrate that they have no belief in the programme, then why should the BBC show any ? We have to stand as one, and keep on trying to persuade the BBC that their short-sightedness is sheer folly. We all know that DOCTOR WHO is one of the greatest television programmes of all time. We should be saying so.

So if you're a fan, the write to the BBC before it's too late, and if you just want to make idiotic statements like "Haven't you anything better to do than campaign about a television programme ?" then I suggest you find something better to campaign about, instead of wasting space in the DWB letters section. It's easy to forget that television drama is one of the greatest marvels of the twentieth century. If a truly unique example is under threat, then of çourse we should seek to preserve it.

Finally, might I suggest that vitriol against John Nathan Turner and talk of the "halcyon days of the sixties and seventies" is less than likely to help. What matters is how good DOCTOR WHO is capable of being.

Daniel Lee Salter
Rotherham, Yorkshire

How nice of Mr Ian ' God' Levine to send a copy of his riveting letter to everyone vaguely connected with the future of DOCTOR WHO, although for some bizarre reason, nobody on our street received a copy. Of course any kind of attempt to get our favourite show back on the air is a worthwhile move but I can't help feeling that parts of Levine's letter journeyed into the realms of stupidity and may well have caused several BBC bigwigs to raise a sad smile and throw it into the office bin.

Levine seemed to be speaking as the one voice of fandom ("many people believe" is a good catchphrase, Ian) which makes it all the more patronising when some of his views are so ridiculously controversial. Levine is entitled to his opinion that the last three seasons deteriorated to previously unimaginable depths, but this is not the general fan feeling at all. Whilst season 24 was heavily criticised, the last two seasons were received with rapturous applause. In my opinion (remember those words, Ian), *Remembrance of the Daleks* and *The Curse of Fenric* show DOCTOR WHO at its very best. Admittedly, some of the guest stars were diabolical (Richard Briers, possibly Ken Dodd), but Nicholas Parsons was surprisingly brilliant and his excellent performance was admired by the majority of fans.

Levine has an annoying habit of prejudging everything, from Bonnie Langford to the proposed carton series. Why is he so against the idea of an animated version of the show? Despite the fact that no general format has been officially mooted, Levine slags the ideas off, regardless. I would love to see a quality cartoon series of DOCTOR WHO, as would many other fans, and if that means the loss of Levine from fandom , who really cares ?

Obviously, all fans should be highly appreciative of Levine's dedicated work in saving, recovering and restoring classic WHO episodes, and I hope that this excellent work continues will into the future, but I sometimes wonder why he even wants DOCTOR WHO to return, when all he'll ever do is criticise future editions and compare them to the earlier versions.

Fine. go and watch a pre-JNT video, Ian, and pretend that DOCTOR WHO ended with the *Horns of Nimon*.

John Connors
Liverpool

As someone who has refused to support the bizarre campaigns to bring back DOCTOR WHO that have kept on popping up, on the grounds that they wouldn't make any difference (which they didn't) I would now agree with Ian Levine that 1993 is the year in which we should make a stand. Apart from the obvious 30th Anniversary factor which is bound to interest the media, its also the time wen the whole future of broadcasting is under public discussion. DOCTOR WHO and the kind of programming it represents (quality, innovative, specialisation) will never return if this debate is dominated by those who feel that BLIND DATE, ELDORADO, and NEIGHBOURS are the only things worth making or showing. The trend is already heading towards more channels/less choice and this must be reversed.

Lack of money is too often cited by the BBC in particular for things it doesn't want to do yet they found £10 million for and recently wasted cash on an expensive advert using computer morphing *[Re that advert - some of the sports events it claims only the BBC would show are in fact legally reserved for the BBC by legislation protecting them from poaching by subscription services !]*

With rumours that the forthcoming special will be the last story rather than a lead in toa new series and question marks over the professional standards of any organisation which behaves in such an arbitrary manner towards its customers, now is the time for this issue to be brought to a resolution. A sensible campaign involving everyone can only ever work once, and now seems to be the right moment...

Diane McGinn
Essex

"Wake up and smell the coffee" ? Can't Ian Levine appreciate that people ignore his campaigns not because they're apathetic, but because they think they are stupid, counterproductive ideas.

If Ian Levine wants to be a leader for fandom, then he's got show some leadership. The secret is to lead people where they want to go, **by a route they believe will get them there.** Whatever he's done in the past, he can't expect blind obedience. Consult a few people, work out a genuinely practical strategy, and then fandom will support you. But sending Birt letters which are so long that there's no chance of him reading them (I lost interest two columns in) **does not help.** Everybody agrees that our case is strong - we need to put it effectively.

Andrew Setchfield
Chingford, London
(Copy to John Birt)

I am quite prepared to accept that Ian Levine may feel that since he left the show as uncredited script consultant, DOCTOR WHO deteriorated beyond redemption : But that is only a personal view. but what makes him feel he has the god-given right to declare "most people feel that Ken Dodd, Hale and Pace and Nicholas Parsons were not suitable for DOCTOR WHO, nor was Bonnie Langford a suitable companion"! I've always considered that the great strength of DOCTOR WHO was its diversity; a diversity which allows for the inclusion of the likes of Ken Dodd as a special guest, and Bonnie Langford (a very talented actress, whose duration on the programme was far too brief, and should be given the opportunity to fulfil her characterisation) as a companion.

It's quite simple to find excuses to show that the post-hiatus serials were not up to scratch - but that is all they are, excuses, and those are constructed on dubious grounds. For example, to say that at its peak the ratings totalled 16 million, whereas after the hiatus the average was around 5 million is rather short-sighted, considering that DOCTOR WHO only made 16 million because of an ITV strike, and towards the end only achieved five million because it was scheduled against CORONATION STREET (or so I would imagine) - remember, those latter ratings didn't include the use of video recorders ! Admittedly, there was criticism towards the style of the programme towards the end; but then there always has been. The season which is now heralded by fandom as the all-time e great (1976/7) was condemned by that same fandom at the time it was broadcast. Besides, the criticism against the programme only ever comes from a small faction within fandom; and even smaller when considering the wider viewing public.

For Mr Levine to say that during Sylvestor McCoy's era DOCTOR WHO "deteriorated to previously unimaginable depths" shows that he is limited by his preconceptions of what makes the programme great. In order to survive the programme needs to adapt itself to the environment in which it finds itself. If it remains static, then it becomes out-of-date and dull and looses its popularity. Consider what would have happened if the production team has pampered to fandom during the mid-seventies? Consider what would have happened if in 1963 the BBC said we are not going to develop DOCTOR WHO because it is successful now, and therefore we have the right format for all time ! Mr Levine is very critical of the last producer, John Nathan Turner. Indeed, I know that the two fell out around 1985, and that Mr Levine did not like the new territory John Nathan Turner explored. But that is no reason to call him a bad producer. He was in that role for a long time, therefore it is only natural that he would change the programme's direction from time to time - surely, that is the characteristic of a good producer, taking the best action for the series, developing it to what is suitable for the time.

Like Mr Levine, I look forward to the day when DOCTOR WHO will return to our screens in a new series. I agree with him that the format the series has allows longevity; and indeed ensures that the series has an "inexhaustible format". I agree that the proposed Radio Four serial(s) scheduled for this year, and the BBC2 repeats are encouraging - but still not an adequate substitute for a new TV series. Again, I agree that a cartoon series under discussion is disheartening as I too believe that DOCTOR WHO has always been primarily a "television drama medium", and I can see a slipping in standards should this come to fruition. I accept that there is a market for DOCTOR WHO as indicated by the interest generated through merchandise; and I feel somewhat confused that the BBC would let the programme disappear considering how much it has earned the corporation through overseas sales and video releases. In fact, there is a lot I agree with Mr Levine on; but I do feel that he is somewhat shortsighted as to what makes DOCTOR WHO such a valable property.

DOCTOR WHO was great until it stopped broadcasting. Each season had its weak-spots, but each had its strong spots which far out-weighed anything that was wrong. But then, I would argue that that has always been the case with the programme; and undoubtedly will be when it returns. DOCTOR WHO has become a natural institution; and as such, it should be preserved.

Iain Robertson
Surrey BC, Canada

As an ex-Brit myself I found DWB110 very interesting - the news of major changes at the BBC comes as a relief, but shouldn't Ian levine be giving the poor guy stepping into Powell's spot time to get seated ? I mean hounding Powell's replacement with a barrage of rather long-winded letters about a four year dead show are not going to make him suddenly jump out of his seat and give the OK for a new season of DOCTOR WHO just because Ian has laid out all the reasons for doing so. The BBC probably knows all this - it just doesn't want to do science fiction shows any more.

Finally, on a TREK note, this season has been frankly poor. *Time's Arrow* was a confusing story, while *Rascals* I nominate for the worst story ever, with badly acted children and stock special effects from *Yesterday's Enterprise*. *Chain of Command* was good but I find it amusing that the greater part of episode two was carried off by two British actors. Some of the most tense scenes that American television has ever produced, and it took two Brits to do it !

MISSING COMEDIES

Leighton Calvert
Edinburgh

Enclosed you should find an audio tape that may be of interest due to the recent upsurge in interest in *Power of the Daleks*. It is an amateur sound recording of JUNIOR POINTS

Unification '93
April 9th - 12th.

An Easter multi media convention to be held at

The Britannia Hotel
Canary Wharf, London.

A weekend of videos, games, guest talks, competitions, workshops and theme parties.

Registration :- Adults £25/Children £12·50
Room Rates :- Double/Twin £27·50 ppn.
Single £31·00 ppn.

price inclusive of bed + breakfast, service + vat.

For further information and a registration form contact

Unification 93
61 The Scotchill
Coventry
West Midlands
CV6 2EW
England.

Please enclose a stamped addressed envelope.

WHO REALLY RUINED `WHO'?
WHAT IS VENCEREMOS?
WHAT WENT ON AT FAN OLYMPIAD 4?
DID DWAS SILENCE LOCAL GROUPS?
WHAT LURKS ON DAYTIME TV?
CAN `WHO' BE HIP AGAIN?

TOP

TOP 2 also includes marc bolan,explorers,tomorrow people

£1.60 8 Henley Road
Liverpool L18 2DW. Cheques payable to John Connors.
For 10 days after this ad;
issues 1 & 2 for only £2.50

TOP: IT`S NOT ZARBI

SKONNOS

issue seventeen

THE TOM BAKER YEARS
Criticism from Terry Kerr, and a full clips breakdown showing a distinct bias towards the JNT era!

THE NEWS IN ADVANCE
Iain Tuffin looks ahead and finds a disquieting future for DOCTOR WHO merchandise.

THE TOMB OF THE CYBERMEN
Well, it had to happen - Terry Kerr has his say.

FORWARD TO THE PAST
John Conners on the current state of BBC Video.

NOVELS
Mark Benoy on THE DINOSAUR INVASION, Terry Kerr on DEATH TO THE DALEKS and Jason Tomes on THE MONSTER OF PELADON.

All this and more for only £1 inc p+p. Please make cheques / postal orders payable to Mark Benoy,

22 Nuthatch Gardens
Broadwater Green
West Thamesmead
LONDON
SE28 ODJ

Back issues still available

OF VIEW from late 1966. Among the subjects discussed is "the new DOCTOR WHO", Patrick Troughton. I think you'll agree that the opinions the children give are fascinating, as far as the history of the show is concerned, as they confirm a deep resentment towards Patrick Troughton at the time for daring to take over and radically change a role made famous by someone else. They also appear to a big thumbs down to *Power of the Daleks.* Maybe they were right - maybe it was rubbish. I don't know if this show exists in the archives (I doubt it) but I thought I'd go public with it just in case it doesn't.

[With Leighton's permission we will print a transcript of the tape closer to the release of the various Power books and tapes...]

On the subject of the archives, I'd like to add my voice to the campaign to get your magazine to list what classic comedy shows the BBC and ITV do not have in their archives. Last year I received a copy of a TILL DEATH DO US PART titled *Peace and Goodwill* through a video-swapping contact in England. A few months later, I mentioned in passing that I had this video, and discovered much to my surprise that it was missing from the archives. He sprung into action and the show is now back in the archives. The point to this story is that the reason I never handed my copy of the tape back to Auntie Beeb immediately was simply because I assumed she already had it. This is I believe why many shows aren't handed back - not selfish hoarding, but rather a complete lack of awareness that the shows are missing in the first place. I think that the chances of getting more comic gems returned would be greatly improved if you told us what to look for in your high profile magazine.

PS If any of your readers are interested in joining the first society in Britain for a sitcom without a spaceship in it, write to Steptoe & Son Appreciation Society, Lisa Sargent, 47 Cornwell Crescent, Stanford-Le-Hope, Essex SS17 TDL.

DWB Classifieds

A New Cult Series - in script form ! "Spectrum - A Story of Unhappy Families" : fantasy/comedy scripts by and for fandom. Pilot edition : "A Fishy Tale". Four episodes. 32 A5 pages. £1.50 from Andrew Trowbridge, 4 New Cottages, Manor Farm, Monkton-up-Wimbourne, Dorset BH21 5NL.

CLUB TROPICANA
Issue 2. What's the secret of Romana Naked and the Great Fridge Mystery ? What's Gary Leigh's favourite sandwich filling ? How does Dale Cooper rate WHO ? What's so great about Zenith ? Fed up with traditional reviews ? 52 pages for £2. John Pettigrew, 10 Milton Road, Windygates, FIFE KY8 5DQ.

REMEMBRANCE (3) - A Doctor Who/Cult TV shows related fanzine. Now available !
Including 'Daleks in the 70s' examined, and more DOCTOR WHO Fan Fiction.
And also STAR TREK, THE PRISONER, & THE AVENGERS !
Please send £1 (coinage), A5 SAE to : Robert Bradley, 23 Lee Lane, Lanley, Heanor, Derbyshire DE75 7HN.

For Sale : TV Zone issues 5 to 11, 13 to date. £1.60 each. Special bumper issue 1 to 7 £2.60 each. Postage free. Ring Wayne after 6pm on (0438) 355291 or write to 518 Archer Road, Stevenage, Herts SG1 5QL.

Stephen Roddam
Middlesborough

Regarding Neil Andrew's letter about STEPTOE AND SON in DWB110, I have some information regarding episodes in the archives which I received from the BBC last year which you might like to print *[As this s does seem to be of interest to DWB readers, we are running the Steptoe archive listing to the right].*

The quality of *My Old Man's a Tory* is lower than the other Galton and Simpson episodes, as witnessed on the clip shown on TV Heaven last year, perhaps due to the 405 line transmission. Although the BBC Video *A Winter's Tale* doesn't explain the source of the recordings on the box, Galton and Simpson does so themselves at the beginning of the tape. The existence of these recordings means that, out of 57 editions made, only five are totally lost - if only we could say something similar about DOCTOR WHO.

THE BACKLASH BACKLASH

Mark Saunders
Isle of Wight

The TK Howe "homosexuality letter" issue has left me rather amused (and amazed). I agree that the way in which TK expressed his/her views left a little to be desired. But in many ways the letters published in DWB110 showed less "tolerance" than TK's original. The major point is that it is science fiction that is the DWB reader's common interest (it's why we buy the magazine in the first place). Whatever anybody's views on any aspect of sexuality, they have no relationship to their ability to appreciate DOCTOR WHO or any other sci-fi programme. In that sense, I agree with TK. I too object to a letter which advertises a homosexual sci-fi pub meet, just as I would object to any other similarly discriminatory idea. Everyone (I hope) would agree that discrimination of any kind is undesirable in this day and age.Why s it necessary then to combine sci-fi appreciation with a person's sexual preference ? Clearly, it isn't. This is as bizarre an idea as advertising sci-fi societies for black or white people only, for males or females only, for Christians or Muslims only...

I must, reluctantly, point the finger of blame here at Gary for stirring up this reaction, with his provocative comment after TK's letter in DWB 108, and for publishing Luke Davidson's letter in the first place. So, I suggest we let it lie (as Vic Reeves might say), and that DWB tries to avoid subjects likely to divide fandom, offend or discriminate against any part of DWB's readership on the grounds of race, sex, politics etc... We've got enough problems fighting the BBC et al to get a decent range of sci-fi on TV, without fighting ourselves.

John Blair
Bristol

Judging by the reaction to TK Howe's letter, one could be led to believe he had committed mass murder, not written a relevant piece. The mindless use of bad language is getting worse in the magazine, as is the all-too-obvious political bias of the majority of the contributors. Also polluting the pages of DWB110 was Daniel O'Mahony's apology for a letter which betrayed all the characteristics of a rather pathetic pansy, cloyingly kow-towing to the feminists and their ludicrous philosophies. Equally pitiful were the political connotations drawn by Diane McGinn in her article on *The Caves of Androzani.* Another wafer-thin excuse to parade a threadbare doctrine and had the effect of lessening the worth of the piece.

Andrew Willis
Plymouth

I would like to apologise to readers of a sensitive disposition for the appearance of the word 'ass' in my letter in DWB110. I hasten to add that in my original letter the word was 'add' . However I have to admit that the printed version does have a rather delightful surreal quality to it !

Anyway, my advise to you chaps at DWB is to take the old word processor to the vet and have it quietly put down.

PS : If anybody else calls Davison's Doctor 'bland' again (Terminus review) I shall quite possibly go mad.

UK GOLD

A Laignel
Jersey

I was astounded by the complaints directed at UK Gold. Adverts, Logos, editing - so what ! Thanks to this excellent station I have copies of early Hartnells, which would otherwise have remained locked away for years. UK Gold are **not** a fan organisation, they are a business. If adverts help them to improve and prosper, so be it. I wonder how many complainants own virtually unwatchable multi-generation copies ? Is ruining your eyesight preferable to adverts ?

John Riley
Tydesley, Manchester

Obviously there have been drawbacks to the presentation of many programmes on UK Gold - the use of very poor quality originals on much of their colour material, and of course the almost pathological inability of TV stations to repeat anything in the correct running order. Nevertheless, DOCTOR WHO has fared reasonably well in that the black and white prints were in some cases remarkably good, and it has been an excellent opportunity for some to view this excellent material for the first time. I hope that in the eyes of many the reputations of William Hartnell and Patrick Troughton are now vindicated. they are superb, and even *The Gunfighters* is a better effort than many would have us believe.

It is a shame that Terry Nation has been effectively written out of this re-run of DOCTOR WHO history, for whatever might be said, he was and remains one of the better SF script writers around.

Is there anyone out there who's seen The Gunfighters recently and ***doesn't*** *like it?*

TERRIFIED CHILD IDENTIFIED !

Mark Benoy
West Thamesmead, London

It may interest readers to know that when my wife and I called in a landscape gardener to fix our fence, he saw my DOCTOR WHO videos and expressed an interest himself. Upon mentioning that he went to the Daily Mail Schoolboys and Girls Exhibition in the 60s, I showed him DWB106 to jog his memory. He stared at page 14 for several seconds, and then told me that the boy pointing to the Cyberman was him ! He was obviously dumbfounded, as were I and my wife - a fairly sizeable coincidence, to say the least.

So, if you want a bit of fencing done, contact Edward Ostrowski of Gardenscapes, Grove Park, and tell him you saw him in DWB !

STEPTOE & SON

A1)The Offer	B&W TR
A2)The Bird	B&W TR*
A3)The Piano	B&W TR*
A4)The Economist	B&W TR
A5)The Diploma	B&W TR
A6)The Holiday	B&W TR*
B1)Wallah Wallah Catmeat	B&W TR
B2)The Bath	B&W TR*
B3)The Stepmother	B&W TR*
B4)Sixty Five Today	B&W TR*
B5)A Musical Evening	B&W TR
B6)Full House	B&W TR*
B7)Is That Your Horse Outside ?	B&W TR
C1)Homes Fit for Heroes	B&W TR
C2)The Wooden Overcoats	B&W TR*
C3)The Lead Man Cometh	B&W TR
C4)Steptoe a La Cart	B&W TR
C5)Sunday for Seven Days	B&W TR
C6)The Bonds That Bind Us	B&W TR
C7)The Lodger	B&W TR*
D1)And Afterwards at Home	B&W TR
D2)Crossed Swords	B&W TR
D3)Those Magnificent Men in their Heating Machines	B&W TR
D4)The Siege of Steptoe Street	B&W TR
D5)A Box in Town	B&W TR
D6)My Old Man's a Tory	B&W G&S
D7)Pilgrim's Progress	B&W TR
E1)A Death in the Family	N/E
E2)A Winter's Tale	B&W G&S*
E3)Any Old Iron ?	N/E
E4)Steptoe and Son and Son	B&W G&S*
E5)The Colour Problem	N/E
E6)TB or Not TB	N/E
E7)Men of Property	N/E
F1)Robbery with Violence	N/E
F2)Come Dancing	Colour VT
F3)Two's Company	B&W G&S*
F4)Tea for Two	B&W G&S
F5)Without Prejudice	B&W G&S
F6)Pot Black	B&W G&S
F7)Cuckoo in the Nest	Colour VT
G1)Men of Letters	Colour VT*
G2)A Star is Born	Colour VT*
G3)Oh, What a Beautiful Morning	Colour VT*
G4)Live Now, PAYE Later	Colour VT*
G5)Loathe Story	Colour VT*
G6)Divided We Stand	Colour VT*
G7)The Desperate Hours	Colour VT*
G8)Christmas Special 1972	Colour VT*
H1)Back in Fashion	Colour VT*
H2)And So to Bed	Colour VT*
H3)Porn Yesterday	Colour VT*
H4)The Seven Steptoerai	Colour VT*
H5)Upstairs Downstairs, Upstairs Downstairs	Colour VT*
H6)Seance in a Wet Rag & Bone Yard	Colour VT*
H7)Christmas Special 1974	Colour VT

N/E - No copies exist.
B&W TR - Black and White Telerecording.
B&W G&S - Black and White VT taken from Galton & Simpson's copies.
Colour VT - Original Colour Recording.
Radio remakes of missing episodes survive.
* Available on BBC Video.

CORRECTION

A disk format problem last issue meant that the italics from a number of editor's comments in the letter's column got lost, merging his comments with the letters they followed. The letters (and passages) affected were those of : Chris Krisocki ("Speaking of which..."); Neil Andrew ("Both *Come Dancing...*"); Kate Orman ("I remember once voting...") and Mark Benoy ("It could just be..."). Our apologies to the letter writers...

THE FULL CIRCLE

PART ONE : CHANGE FOR CHANGE'S SAKE

Thirteen years ago a widely criticised and controversial producer left Dr Who. In this first instalment of a major overview of the Nathan Turner era, **Tim Munro** recalls fandom's response to Graham Williams' departure, and asks whether the seeds of Doctor Who's fall from grace weren't sown from day one...

As we enter 1993, DOCTOR WHO stands at one of the most important landmarks in its history. John Nathan Turner's few remaining ties to the series have finally been severed. For the first time since 1977 , he no longer has control or influence over any aspect of the show or its many off-shoots. The time for which much of fandom has long been hoping, and which has been consistently promised since the mid-eighties, has finally arrived. The JNT era is officially over... and fandom, as seems traditional on such occasions, can begin to pick over the evidence and attempt to piece together a definitive picture of what really went on during these last thirteen turbulent years.

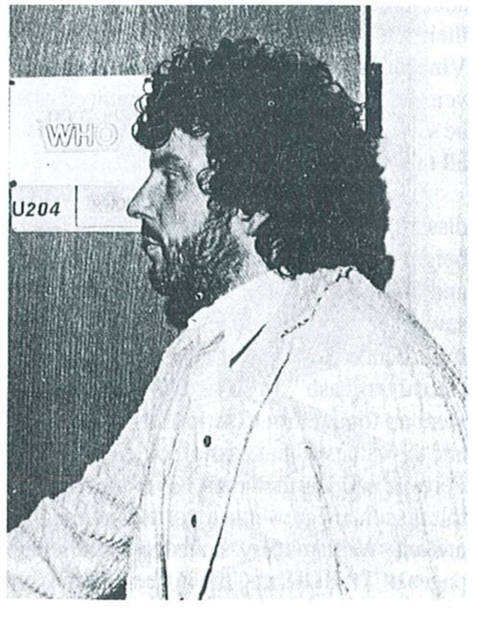
It's a daunting task.. As I write this, I'm surrounded by the accumulated documentation of those years - CTs, TARDISes, DWMs and every issue of DWB ever printed. They make mammoth reading... but the story they tell is a fascinating and often - seen from several years after the events in question - an extremely surprising one.

John Nathan Turner is now unquestionably the most controversial figure in DOCTOR WHO's history. No other single person has been the focus of of such heated debate, nor the object of such bitter acrimony, and certainly no other producer has suffered such a dramatic fall from grace, from being adored - almost worshipped - by fandom, to being widely loathed and reviled : in fact from being seen as the man who saved DOCTOR WHO, to being regarded as the one who almost single-handedly destroyed it.

The picture painted by the last thirteen years is not a flattering one, of JNT, of fandom, of the BBC itself. Nathan Turner emerges from it as a man seemingly in the wrong place - a born PR man and sales rep attempting to do a creative job; a drama producer whose real love, and true talent, was for light entertainment, pantomime, variety and theatre of a style long since defunct; a man who sold himself as a fan yet - as Eric Saward recently pointed out in these pages - never truly valued DOCTOR WHO for its own worth, and a man who embraced fandom , but turned his back on it when it ceased to tell him what he wanted to hear. In him we find a man who traded on his 'expert' knowledge of DOCTOR WHO, yet went out of his way to conceal the fact that much of that knowledge was derived from an unofficial script consultant. He comes across as a showman, but one who displayed an increasing inability - and even less inclination - to provide what his audience wanted; a man who portrayed himself as responsive to criticism, but who was increasingly dismissive of it, even - ultimately - the criticism of his peers and superiors. He was a producer who seemed unable to provide the control and direction his series desperately needed, but who maintained an iron rule in other, far more petty and unimportant areas; a man who publicly espoused his belief in the need for creative disagreement, but who gradually turned his back on all those who crossed him, and who spoke of the essential role of viewers' criticism, yet did his utmost to baulk the development of a more free-speaking and decentralised fandom; a man so unable to tolerate critical debate that he rejected even the voice of greater experience, preferring - by his own admission - not to employ those who knew more about the series than he did; and he was a man who was once regarded as DOCTOR WHO's greatest ambassador, but who at the end of the day could not escape the suspicion of many that his chief interest in the series had been as a platform for the selling of John Nathan Turner, or perhaps as a gravy train for himself and a select few, to which he clung long after he had anything left to give it, and even after there was no longer actually a show for him to produce. Even long before the end of his reign, he appeared to have become a figure who combined lamentable complacency - a point picked up on by Michael Grade - with a tragic gift for self-deception which damaged both himself and DOCTOR WHO... and always, always, to the very end, he was a Corporation man, clinging loyally to the BBC like a drowning man clings to a piece of driftwood, even when the corporation repeatedly and shamefully mistreated and humiliated him. For their part, the BBC rewarded that loyalty with the automatic, unquestioning protection extended to all their employees; an attitude summed up by Eric Saward's observation in DWB58 that "the BBC will always support their own, regardless." Thus it was to prove, for as long as JNT remained with the BBC, that the Corporation would doggedly fend off all attacks on him from lowly outsiders, even though those attacks frequently mirrored their own attitude to his work.

It's a sorry tale, but one in which fandom can find nothing to feel smug about, for aside from a small minority who were sceptical from the start, we are far from blameless in all this. Whatever JNT was, and whatever he became, it is clear from the fan press of the eighties that for much of this time, fandom was his willing accomplice - his inspiration and his cheerleader. In many ways, he and his era were fandom's creation, and it may fairly be said that we got the producer we deserved. To quote Eric Saward again, "We all contributed to this in terms of feeding his ego"... and yet, with hindsight, the warning signs were there right from the start, had we wished to see them.

In 1979, DOCTOR WHO and its fandom were very different to those we know today. The series was still at its peak as a national institution, its place in Britain's Saturday tea time apparently carved in stone and cemented by folk-myth. True, it already had a sizeable cult following, but its audience was still very broad-based, and while it was undoubtedly a great commercial success its offshoots - like its appeal - were much less specialised than later. Consequently, its public profile was much higher. These were the days when the Blackpool exhibition was still packing them in, when a Tom Baker signing session cold fill a department store to overflowing with eager children, and the then DOCTOR WHO WEEKLY could still afford to aim itself at the juvenile



market. In this respect, its unsurprising that fandom didn't foresee the show's collapse. Doctor Who was such a part of the national fabric that it was impossible to imagine its demise, and if anyone had then tried to tell us what the next decade would bring, we'd have laughed in their face.

The all-out commercial exploitation of the fan market was still several years away, and while the series had made a very successful beginning in the States, the hysterical circus which would surround it by the mid-Eighties was as yet undreamt of. In this world, fandom was smaller, with a much lower public profile and far less influence on the show and its offshoots. It was also far more centralised - basically, the DWAS was fandom, and it was impossible to be a truly active fan unless one was a member. For these fans, CT was their major, often sole source of news, and fandom's main forum for debate was the letters page of TARDIS. Other fanzines did exist, of course, but they too were tied to the DWAS, in the sense that the only way they could advertise was via CT.

Then, as throughout its history, the DWAS maintained a close relationship with the production office, and were ever vigilant to ensure that nothing might jeopardise their official recognition from the BBC. In later years, this led to a widespread suspicion that the DWAS executive were more interested in preserving this special relationship, and thus the privileges of their position, than they were in safeguarding the best interests of the series, but in the seventies the relationship worked out rather well. CT got its news direct from the production office, and printed nothing which was not officially sanctioned, but this in no sense meant that the Society was in thrall to the production team. On the contrary, critical debate was widespread and vigourous, with no suppression of dissenting or controversial voices - indeed, DWAS executive members sometimes threw their hats into the ring via their CT columns. DWAS president Jan Vincent Rudski frequently wrote in critical vein, and John Peel regularily denounced what he saw as the show's declining standards. But all this was to change.

At the end of 1979, fandom's dissatisfaction with the show had reached new heights. Season 17 had not been well received, and fandom protested loudly against what it saw as the show's slide into childish silliness, in particular the way that Tom Baker had been "let off the leash". In CT and TARDIS, the cry went up for a return to seriousness, "realism" and the values of that year's Golden Ages - the Pertwee and Hartnell eras. Over the summer this discontent grew into a storm of anti-Baker and anti-Williams fury, stoked up by the letters pages of TARDIS and the influential fanzine Fendahl. Into this world, John Nathan Turner arrived.

The first fandom knew of their new producer came in the March 1980 CT, which printed biographies of both Nathan Turner and the new script editor Christopher H Bidmead. Of JNT, the writer noted his many television credits in such drama successes as Angels and All Creatures Great and Small, and his considerable experience of Doctor Who. More interesting in retrospect, however, is the prominence given to Nathan Turner's stage work, in particular a 1973 production of *Cinderella* which he wrote, produced and directed for the Theatre Royal, Drury Lane.

That fandom did not experience an immediate shudder of trepidation at the new producer's pantomime connections is understandable. It's a point which only strikes one with the benefit of hindsight. More surprising, though is that no-one noticed that, whereas previous producers had tended to have experience as writers, directors or script-editors, JNT's career had been in production administration and accountancy. His more creative work had been restricted to the theatre - a telling point in view of later criticism of the overly stagey nature of his Doctor Who. Certainly in comparison to his immediate predecessors - Hinchcliffe an experienced producer and Williams with his track record of writing and script editing - JNT's experience seemed surprisingly limited, and the BBC appeared to confirm this when they took the unprecedented step - for Doctor Who, at least - of appointing a former producer, Barry Letts, to oversee Nathan Turner's work. This move was explained as being intended to ease an inexperienced producer into what had often been called the most difficult job in British television, but some might have wondered if it didn't perhaps show some doubts in the BBC hierarchy about the new man's ability - after all, other producers had tackled Doctor Who as a baptism of fire without such a safety net.

Fandom, of course, didn't see it like that. Having banged on all winter and spring about how the show had declined, they saw the arrival of Letts - producer of the then almost deified Pertwee era - as Executive Producer as cause for jubilation - a sign that the series was being put "back on the rails".

In fact, had fandom known it at the time, there were other reasons to doubt Nathan Turner's suitability for his new post; reasons tied up in the circumstances by which he came to be appointed, the story of which did not emerge until JNT himself gave a brief account of it in his 1985 book *TARDIS Inside Out*. Here it was revealed that a year prior to his departure, Graham Williams had sought Nathan Turner's appointment to a new post of Associate Producer, in which he would assume responsibility for overseeing the show's publicity and its numerous fan and commercial off-shoots. This was astute thinking on Williams' part. It would have relieved him of an onerous burden, allowing him to concentrate all his attentions on actually making the show, and in JNT he could not have picked a better person to be the show's salesman. Unfortunately, this arrangement proved impossible to clear with the unions, but JNT admits that the then Head of Series and Serials, Graeme MacDonald - a man noted for his paternalistic concern towards his staff - was sensitive to his disappointment, and may have seen his promotion a year later as compensation for that. Certainly MacDonald could've been forgiven for thinking that if Williams wanted JNT as Associate Producer, then JNT was the natural choice for his successor. Sadly, this was probably a mistake. Williams' attempt to have JNT made his right-hand man was based on JNT's unquestionable talents as a PR man. Whether that qualified him for the far more creative role of producer is another question entirely. It was also later to emerge of course that JNT was actually MacDonald's second choice for the job, after former Production Unit Manager George Gallacio had turned it down.

The same issue of CT also saw Jan Vincent Rudski, in his President's Column, making a generally unfavourable assessment of season 17 - a piece which apparently mirrored fandom's mood at the time - and John Peel attacking the "very bad decline in the standard of the programme" under Graham Williams. "Next time around we have a new producer," wrote Peel. "I must admit to a feeling of expectation mounting up already... a feeling not unconnected with the departure of Graham Williams." It was the beginning of the enthusiastically pro-Nathan Turner line which most of the Society's hierarchy would soon take, but both Peel and Vincent Rudski were intelligent and professional enough to maintain a clear distinction between their official and personal voices. Those who followed them would not be so careful, with the result that slowly over the next few years the Society itself would seem to develop - whether by accident or design - a pro-JNT "party line."

That issue of CT also saw the first indications that Nathan Turner intended to maintain a much closer relationship with fandom that his predecessor had done, as CT editor Chris Dunk, urging members to vote in the Society's Season Poll, wrote : "The very first thing John Nathan Turner expressed to the Society when he became producer was an interest in our Season Poll. He wanted to know what stories were popular so he could have a sounding board for next year's adventures."

Years later Graham Williams explained to DWB his reasons for not attaching great importance to fan opinion when formulating the show. Interviewed in issue 23, he said "You have to be very wary if you start making any general popular programme for a committed group of people - you're going to be in trouble - the fans are going to end up hating you ! ... if you'd made the programme along the lines demanded... by some of the fans, then we would have satisfied five people and offended the other nine million."

This was an uncannily accurate analysis, borne out in every detail by much of the mid Nathan-Turner era, but the point would've been lost on most of the fandom of 1980. For years they'd been frustrated by the way Williams, although interested in their views, declined to act on fan opinion. The arrival of a producer who actually took those opinions into account when planning the show seemed like a dream come true, and in the run-up to season 18 fandom's excitement increased, as it rapidly became apparent that JNT's intentions for the show were uncannily in accord with what they had been demanding. With hindsight, the fact that JNT's plans were so close to fandom's wishes seems rather suspicious, suggesting a man who either had few ideas of his own, or was going out of his way to court popularity - but this occurred to nobody at the time. To at last have a producer who took his lead from fandom was a heady feeling, and fandom overdosed on it. Not for one moment did they consider that what fandom wanted might not be what the public wanted, and Graham Williams' observation of a year earlier that comparison of fan and viewer reactions to stories seemed to reveal an inverse proportion between the DWAS's enjoyment of a story and its popularity with the general audience, was forgotten, although it was a very disturbing point had fandom bothered to consider it. Instead, it was assumed that fandom knew what was best for the show. That assumption was to influence much of the JNT era.

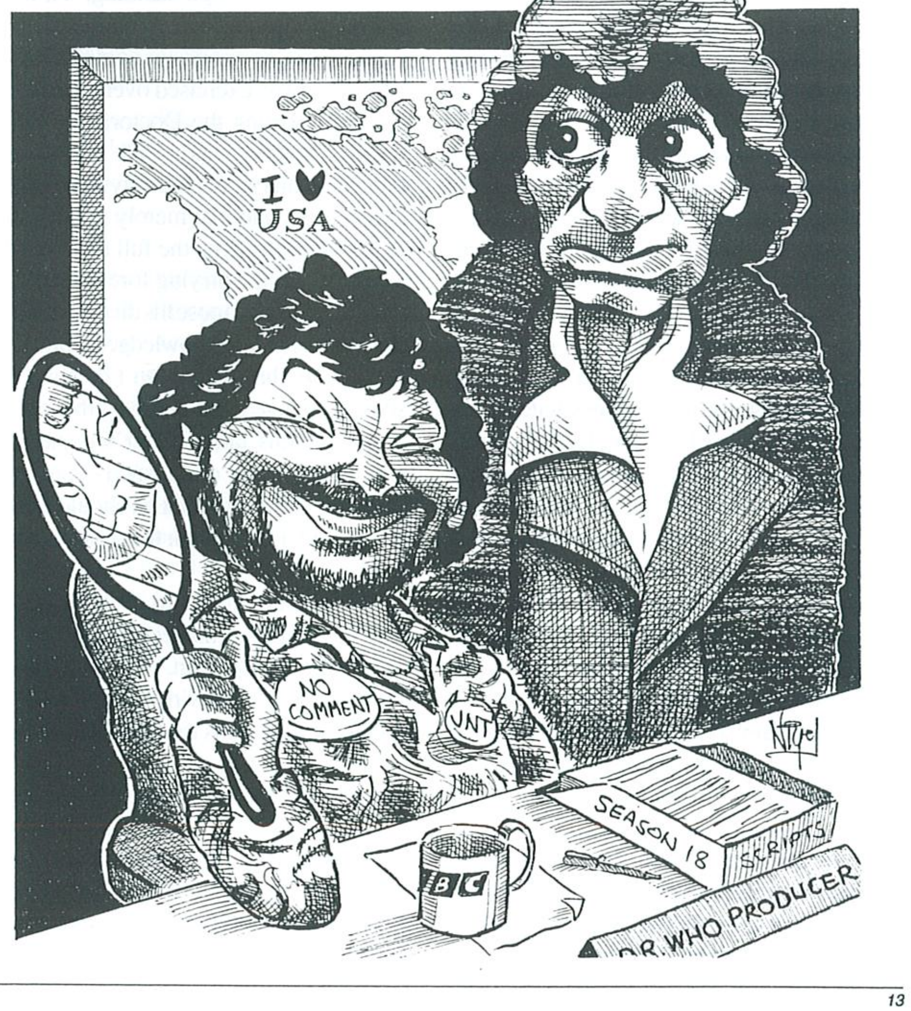
More surprises came in May, when issue 31 of Doctor Who Weekly ran a two page profile of the new producer culled from the book *A Day with a TV Producer*, the contract for which JNT had secured almost as soon as he landed the post - a first sign of what would later be seen as his tendency to publicise himself at least as much as he did the series. Previous producers had maintained a low public profile - few fans even knew what they looked like - and even after the advent of organised fandom Graham Williams kept out of the limelight, giving occasional interviews, attending the odd convention, and writing his regular column for TARDIS, but otherwise leaving the show's public face to its stars. Clearly, Nathan Turner intended to be more visible. In time this led some to accuse him of seeing himself as the show's star - "the producer who would be the Doctor" - but in 1980 fandom was excited to have a producer so apparently accessible. The tone of the piece was a foretaste of things to come, being extravagantly eulogeic of JNT (though this was at the time DWW's general tone), who was described as "the man with some superb ideas and the power to get them into the series... the new fighting force behind Doctor Who", but it did at least confirm that big changes were on the way, and changes very much in line with fandom's wishes. Particularly noteworthy is a paragraph which stresses Nathan Turner's belief that "wherever possible the programme should accurately follow the established history of Doctor Who" to which end "John has become an expert in Who mythology. He has spent a lot of time reading past scripts and watching previous episodes, to make certain the programme is strictly accurate."

If Nathan Turner had set out to buy himself popularity, he couldn't have picked a better way. One of fandom's chief complaints against Williams (and Hinchcliff, come to that) had been his supposed neglect of the Doctor Who mythos, and the show's lack of internal continuity. In nailing his colours so firmly to the continuity mast, JNT was telling fandom exactly what they wanted to hear.

Today, of course, these claims to expert knowledge of the series have become unintentionally hilarious, for they most certainly do not accord with Ian Levine's account , in DWB 106, of his first meeting with JNT, and his subsequent recruitment as the show's unofficial script consultant. In Levine's version, JNT comes across as a man bewildered by his new responsibilities, and hugely relieved to meet somebody who actually knew something about the institution he'd just been entrusted with ! It seems he seized upon Levine as something of a lifesaver.

The myth had be started, however, and for the rest of his reign JNT would portray himself as a fan, trading on his supposedly expert knowledge of the programme long after the source of that knowledge had been revealed. For Ian Levine, his role as script consultant meant a lot of work for no credit, for so carefully did JNT guard the image he had created for himself that it is impossible to find a single reference to Levine anywhere in the Doctor Who press of the early eighties. The majority of fans were not even to discover his existence until the Longleat convention of 1983, while the full extent of his involvement in the series would not emerge until nearly a decade after that.

The next round of revelations came in issue 27 of *Starburst*, wherein writer John Fleming presented Nathan-Turner's first major interview as producer. Splashed across four pages, the article included the first photographs



from *The Leisure Hive*, *Meglos* and *State of Decay* - plus a picture of JNT himself, again taken from *A Day with a TV Producer* - and as usual the emphasis was on the sweeping changes Nathan Turner was making to the programme. It was an enticing piece, guaranteed to whet the reader's appetite for the coming season, but thirteen years on it makes rather ironic reading, and Fleming's line of questioning is, again, uncannily prophetic.

Fleming kicks off by suggesting that Nathan Turner's previous post, as Production Unit Manager, sounded "uncreative". Predictably, JNT dismissed the idea, stating that he had seen the job as merely a stepping stone to producership, and adding "That sort of financial background - mentally - is tremendously useful for actually doing the (producer's) job."

Fleming then enquired whether the fact that Doctor Who's new Executive Producer, Barry Letts, was a former producer of the show led to any friction. Nathan Turner replied that there was "absolutely no problem at all". Quite how this equates with this admission, several years later, that he had not wanted "to work with anyone who knew more about the show" than he did during his first year is a mystery. However, in 1980 his attitude on that point was firmly under wraps, as was demonstrated later on in the interview when, in answer to Fleming's comment on season 18's unusually large number of new writers, he spoke of his preference for new blood, stating "If you don't entertain new writers you'd be stuck with the same people who wrote it in 1963", after Fleming had perceptively pointed out the dangers of relying on writers who hadn't "got the feel of the series". In the same section, JNT points out that he had employed "two very well known" writers, David Fisher and Terrance Dicks, but didn't mention that these scripts were used largely because they were the only stories available after JNT inherited the series perilously close to filming dates with hardly any scripts on the shelf, and had then been unable to recruit a script editor until very late in the day.

Speaking of the changes in store, JNT mentioned his decision to drop six part stories from the show, and also the show's new title sequence - "which goes a long way from the traditional time tunnel" - it's new logo, and the "new radiophonic version of the theme music". As Dudley Simpson later remarked, he didn't seem to realise that the theme had always been radiophonic.

Still speaking of music, JNT confirmed that Simpson would no longer be providing the show's incidental score, which would now be the concern of the Radiophonic Workshop. Lastly, he said that the Doctor was acquiring a new costume. Fleming seemed surprised by this, but Nathan Turner hastened to reassure him that the Doctor till had "the same silhouette - the scarf and hat are retained". What he did not say was that, had he had his way, that famous "silhouette" would indeed have been lost. Only costume designer June Hudson's insistance that dispensing with one of the most famous and recognisable images in television would constitute a grievous mistake had saved the Doctor's hat and scarf from oblivion.

Moving on, JNT was questioned on what had been the most controversial aspect of the Williams era - the show's humourous content. Confirming his desire to reduce the comedy in the series, he said "I think we're trying to approach it more seriously... it's a case of putting the spotlight on the humour at the relevant moment". His intention, we were told, was to produce drama with comedy rather than comedy with drama. Once again, the new producer was telling fandom exactly what they wanted to hear, to the extent that some of his comments could have been plucked straight from the pages of TARDIS. This was evident again when, quizzed about the importance of humour in Tom Baker's characterisation, JNT pointed to the lack of dominant humour in Tom's early work. The Hinchcliffe era was not then as highly regarded as it is today, but it was seen as significantly superior to Williams' work, and by invoking its name and allying himself to its values, JNT could only raise his already high standing. At the time, nobody noticed his rather curt response when asked about the enormous control Tom Baker had previously exercised over the role. "Tom Baker is playing the Doctor, yes. He's the fourth Doctor," said JNT. Viewed with hindsight, this seems to imply that Doctors are expendable, and that merely playing the role would henceforth be the full extent of Tom's input. It was a worrying foretaste of the way that JNT would impose his dictat upon Baker's successors. JNT acknowledges, in his *TARDIS Inside Out*, that Tom wasn't happy about the show's change in emphasis at this point. Just a few months later, Baker's departure was announced, partly occasioned - Tom has since said - by his feeling that he should make way to allow JNT's ideas for the series to have free rein.

With humour out of the way, Nathan Turner turned to his decision to introduce a new male companion, Adric. Again, this seemed a case of bowing to fandom's wishes, as there'd been calls for some time for a return to the "family atmosphere" of the show's early years - sentiments which JNT expressed to Fleming. Matthew Waterhouse, we were told, was "quite a find. He's going to be great." It was not the last time that JNT's casting decisions were to be found wanting. Rather more worrying, looking back, is his categorical denial of press reports that K9 was being written out, on which he stated "There are no plans for him to leave... during this season at all", and his indication that no new companions were planned other than Adric. This was barely six months before the transmission of *Warriors' Gate*. Years later, Eric Saward would complain of the complete lack of forward planning on the series. Apparently this was true as early as Chris Bidmead's time.

More amusing is the moment when Fleming expresses surprise that the show did not employ an official historian - a point JNT responds to by perpetuating the myth of himself as Doctor Who fan and expert. Of his unofficial script consultant, there was no mention Another pointer to the future which seems blackly amusing in light of later events was Fleming's query as to whether the show's growing popularity in the States would lead to it being changed to suit the American market. JNT's reply was firm - "No... the BBC doesn't operate under those sort of conditions at all." Five years later, one of the most common criticisms of JNT would be that he was pandering to the show's American audience.

Finally, the interview rounded off by establishing what would become an annual tradition, as JNT was asked about his own future, and replied - as he so often would thereafter - that he would "very much like to stay with Doctor Who for at least another year".

Doctor Who's path was clear. Under JNT it would return to its traditions and its mythos, purging itself of the "clowning and silliness" of the Williams era under the guidance of a producer who truly understood and cared for it - a man so in touch with fandom, in fact, that he had accepted a script from a fan; news which the DWAS, cock-a-hoop, trumpeted in the cover of that September's CT, under the headline "Society First - Member has Story Accepted." Visually too, the show's style was to be radically updated, bringing it - as JNT often said - firmly into the Eighties. With hindsight, this drive to change every aspect of the series seems to reveal a disturbing determination on JNT's part to eradicate all trace of his predecessor's influence from the show, and to make it completely his own... but in 1980, the suspicion was never raised. On August 30th, their anticipation stoked the fever pitch by the Doctor Who press, fans all across Britain sat down to witness the birth of the show's new Golden Age. The vast majority of them were not disappointed. At 6:15pm, a burst of stars exploded across fandom's screens, followed seconds later by Tom Baker's disembodied head. From that moment, Doctor Who was never quite the same again... and fandom had found a new messiah.

Tim Munro

Pointing the Finger

As BBC2 nears the end of its repeat of The Invaders, **Richard Fitzgerald** looks at this often forgotten series...

How does a nightmare begin ? Once again viewers are being asked that question as, for the third time in only seven years, BBC2 screens episodes from one of the most underrated programmes in telefantasy history, The Invaders. Dismissed too readily as a rehash of The Fugitive (which it is not) the series was actually a bold and intelligent attempt to turn the classic science fiction themes of movies such as *Invasion of the Body Snatchers* and *I Married a Monster from Outer Space* into a continuous, open-ended drama. Although these aims ultimately proved to be over-ambitious, The Invaders certainly doesn't deserve its relative obscurity compared to other American SF programmes of the time - especially such 'camp' items as Batman and Lost in Space that played things strictly for laughs.

No, The Invaders was deadly serious right from the pilot episode, *Beachhead,* which introduced us to architect David Vincent (played by Roy Thinnes) via an opening hook of which Dennis Spooner himself would have been proud. Vincent becomes hopelessly lost and so pulls up outside a closed, deserted diner to rest until morning. Some time later, he awakes to see an alien spacecraft making a spectacular landing in a nearby field. Naturally enough, he makes a rapid departure, but when he returns the next morning with some highly sceptical policemen his testimony is undermined at every turn. Not only is there no evidence to back him up but two witnesses - a honeymoon couple camping in the vicinity - are produced who claim to have noticed nothing out of the ordinary. Dismissed by the detectives as a crank, Vincent decides to make his own investigations and returns to the campsite alone to confront the couple, who he is convinced were deliberately lying. He finds them hurriedly packing, with the husband urgently muttering "it's passed time for me." But what really raises his suspicions is the way the man begins to glow orange ! Vincent is knocked unconscious when he tries to stop the pair driving off and comes around in what appears to be a private hospital room. What follows is a wonderfully unsettling scene as he becomes increasingly suspicious of the attendant nurse who is preparing him a sedative, until he flips out completely on noticing that his wrist tag has the wrong name on it. Bolting out the door, he attempts to escape by smashing through a window but is restrained by a gang of burly, stone-faced orderlies and collapses to the floor. Only then is it revealed that he really is in hospital, having been booked in under an alias by his business partner who wished to avoid an embarrassing publicity about Vincent's 'delusions' from reaching the newspapers.

Despite this further setback to his credibility, he is still determined to uncover the truth about the UFO incident and tracks the 'honeymooners' to a small Midwestern town called Kinney. He finds the place to be virtually abandoned and learns from one of the few remaining inhabitants that most of the townfolk have moved out after selling their property to a shadowy company called Kogan Enterprises. Disturbed by the way the whole town has been bought out by this unknown organisation, Vincent decides to investigate further and acting on a hunch breaks into their most prominent acquisition, a closed and supposedly deserted hydro-electric plant. What he finds is strange, unearthly machinery and, on tripping a light beam, man-sized glassy cylinders that descend from the ceiling. realising that he has fond a base for the alien conspiracy, he phones his long-suffering partner and persuades him to drive down to act as a corroborative witness. Of course, this being the opening episode, you just know that the poor guy isn't going to make it the the epilog one way or the other and so it proves when Vincent returns to the plant just in time to see a truck drive off with all the evidence, the only thing left behind being the body of his luckless colleague. The police will judge him to have died of natural causes.

"How does a nightmare end ?" intones the grim closing narration as Vincent drives off into the distance. "Not here in the forgotten town of Kinney... perhaps at some undiscovered beachhead in another state or another continent. Perhaps for David Vincent it will never end." On that sobering note the end credits roll, accompanied by Dominic Frontiere's superb, haunting title music. With a script by Anthony Wilson and direction from the ever dependable Joseph Sargent, *Beachhead* was as good an introduction as the series could have hoped for, setting out its basic premise while keeping the viewers' interest with a fast paced mystery. Vincent is established as a stubborn, resourceful character willing to endure ridicule and scepticism as well as personal danger in his battles with the extra-terrestrials. The Invaders themselves are a formidable adversary for one man, shown in *Beachhead* to be highly organised, expert at deception and quite ruthless when dealing with anyone who gets in their way. It is implied that they are already well-established on Earth through the infiltration of business and government while their technology is

clearly superior - though obviously not so superior that they can take over immediately. Their human appearance is a disguise that also serves to protect them from the effects of Earth's atmosphere. The artificial bodies need recharging every ten days or so, else they revert to their natural form and die. This process is carried out in 'regeneration centres' like those found in Kinney. The idea of the monster lurking behind a human face was one of the show's key elements. As producer Alan Armer explained "Everyone is suspect... it's not a question of whodunit, but who-is-it. Which ones are actually the aliens."

However Vincent would soon learn that some aliens are easier to spot than others as they have a minor yet recognisable defect in their appearance, usually manifest as a stiff little finger (yes, this is where the punk rock band got its name). In later stories other methods of identification are found such as a lack of heartbeat and pulse and a failure to register on X-Rays. They also have no natural emotions but in one episode are seen to be trained to mimic a wide range of human feelings like anger and fear. One of the scariest moments in the entire series comes in the second episode, the superlative *The Experiment*, when a scientist with proof of the aliens' existence boards a jet, afraid for his life. Gazing out of the window across the rainswept runway he sees one of the ground crew turn and stare back - a man with slightly deformed hands... Panicking, he rushes back to the terminal building and watches in horror as the plane blows up shortly after take-off.

The Experiment is a top-ranking story, displaying all the best qualities that The Invaders had to offer, with its disturbing atmosphere of menace due to a combination of low-key lighting and direction in addition to the script by associate producer Anthony

Spinner. The whole effect is accentuated by the strong performances of the guest actors, in particular Laurence Naismith's haunted, frightened scientist and Roddy McDowell as his son, and the end result is as an overwhelming mood of paranoia rarely seen on TV - especially as virtually the whole guest cast have been killed off by the time the end credits roll.

In the third episode broadcast, *The Mutation*, we see the first appearance of what would quickly become the show's most memorable trademark, namely the disintegration effect that marks the death of an alien - when fatally wounded they glow red and incinerate leaving only a faint outline of ashes. This was a clever move on the part of the production team for not only was it a visually arresting effect, but it also gave script writers a convenient 'emergency exit' at a story's climax to ensure Vincent was prevented from obtaining the proof that would have ended his quest and the series. (In several episodes such as *Quantity Unknown* and *Storm* 'kamikaze' aliens take pieces of alien equipment with them to prevent them falling into his hands.)

It seems odd that this effect wasn't used in the first two episodes, especially given the large number of aliens who die in *The Experiment's* climax and it is interesting to speculate whether the concept was a last minute addition to the writer's guide in order to solve script problems. After all, producer Quinn Martin had planned for the programme not to be effects dominated, a policy made clear by such examples as the Invaders' preferred weapon, a small hand-held disk which induces a cerebral haemorrhage when pressed to the back of a victim's neck.

Another example of restraint was the way that the aliens' true forms were never shown, instead the suggestion was made that the sight was so horrific that it could drive men insane. Since on the one occasion the viewer was granted a brief peek at this monstrosity (floating in a nutrient tank in *Genesis*) it looks like nothing more than a bunch of carrier bags tied together with string, it was probably the right policy.

That said, when it came to the prestige set pieces such as the saucer landing in *Beachhead* they pulled out all the stops to create a spectacular sequence which when embodied in the opening titles of each subsequent episode wold become one of the most memorable images in the annals of telefantasy.

Most stories would follow a standard opening pattern as Vincent would arrive in a town, drawn by media reports of some unusual activity and uncover some nefarious machinations designed to destroy humanity. However variety was maintained by the wide range of sinister plots that the Invaders came up with, from sabotaging the US early warning systems in *Condition : Red*, tapping the power of hurricanes to wipe out the Eastern seaboard in *Storm*, poisoning the atmosphere in *Wall of Crystal,* turning insects carnivorous in *Nightmare* (watch out for the killer butterflies !) and detonating a doomsday bomb in, appropriately, *Doomsday Minus One*. What did become a problem as the series progressed was the way an architect often seemed the only person. standing between Earth and an inter-galactic invasion force, an inevitable weakness in the format that the producers would try to rectify in the second season story *The Believers* by giving Vincent the backing of of a multi-millionaire and a small band of loyal followers. However this move was never as drastic an innovation as has often been suggested as it had not been impossible pre-*Believers* for Vincent to convince people of the Invaders' existence, nor were all such converts doomed to meet a sticky end before the story's conclusion. The base commander in *Condition : Red* is one such example, as is the detective in *Genesis*, the priest in *Storm* and the security chief of *Moonshot*. While in *The Leeches*, Vincent is is helped by an industrialist, Walter Doneghan, strikingly similar to the Edgar Scoville character of *The Believers* but who simply waves Vincent goodbye at the episode's end with no explanation as to why they don't join forces. Actually the introduction of such a safety net for Vincent was probably counter-productive as it dissipated the sense of paranoia that was the show's most successful element. It might have worked if the Scoville character had been played by, say, Laurence Naismith, who could have injected a sense of vulnerability into the part but unfortunately Kent Smith was too inflexible for the audience to ever get particularily worried about him.

The series' real problem was, of course, the format itself. Like Number Six in The Prisoner, David Vincent could never have succeeded in his stated goal without grinding the show to a complete halt and it's a shame that there wasn't enough imagination to develop new ideas and situations that would hold the audience's interest.

Another common complaint heard about the programme concerns Roy Thinnes' performance in the lead role, with him accused of being too wooden (one critic cruelly remarked that the reason the series failed was that the emotionless Invaders wound up being more interesting than the hero). I don't agree with this assessment but t is true that there were real problems with the development of his character, especially in terms of his family background, emotional attachments and so on. To be blunt, there weren't any. It really is quite startling to watch Thinnes in the opening moments of *The Innocents* as he gives a little speech about the sacrifices he's made in his lonely crusade, precisely because it's such a rare glimpse of the pressure he has to endure. "I've given up my life to fight them", he says, "My girl, my business, my plans... there was a valley in California I once dreamt of developing", he states with bitterness and frustration.

It's a shame these lines were not spoken to make Vincent more three-dimensional but simply as a lead-in to a later hallucination in which the aliens show him all these things. Thinnes did display a remarkable degree of stamina as he criss-crossed the USA in a seemingly never-ending combat with a subversive, shadowy enemy but then he could hardly be anything but an extremely strong-willed and resourceful character in order to survive his weekly encounters and avoid a nervous breakdown. While doubts may be expressed about the leading man there can be no denying the quality of the guest stars attracted to the programme with highly talented and experienced names like Roddy McDowell,

Burgess Meredith, Edward Andrews and Gene Hackman lending their support week after week. Especially noteworthy are the appearances of *Invasion of the Body Snatchers* star Kevin McCarthy in *The Watchers* and Michael Rennie's excellent performance in *The Innocents.* The latter's portrayal of the alien leader Magnus appears to deliberately echo his performance as Klaatu in *The Day the Earth Stood Still* down to some of the lines of dialogue. *The Innocents* is another classic episode which places even greater emphasis on nightmarish imagery than *The Experiment*, with the majority of its scenes played in gloomy corridors, dark mansions and sunless offices. Even the exterior shots have an off-key unsettling quality, particularily in the Prisoneresque hallucination sequence.

The casting of such renowned genre stars seres to reinforce the influence that the classic fifties paranoia movies had on the series, with their concept of small town America threatened by some monstrous extra-terrestrial evil subverting the community. (Interestingly, the production team also seem to have thrown in some elements of the genuine flying saucer craze that developed in the same period - for example the design of the alien spacecraft is remarkably similar to the craft seen in the controversial photographs taken by UFOlogist George Adamski of an alleged 'close encounter') But in one important respect The Invaders seems to differ from its predecessors in that it lacks any of the cold war inspired commie bashing implicit in the fifties paranoia movies - indeed it could be argued that the show contains a coded attack on the capitalist way of life ! Whereas in B*ody Snatchers*, the townsfolk are systematically transformed into identical 'pod people' with a collectivist, conformist mentality, the citizens of Kinney are bought out and evicted by big business after the only source of local employment has been closed down. Indeed a recurring motif throughout the series would be the manner in which the Invaders attempt to bribe humans useful to their cause rather than using brain-washing or mind-control. And unlike in the movies, a man in army uniform was just as likely to be on their side as ours. While this hardly adds up to an all-out attack on the American establishment it certainly makes a welcome change from the blatant flag-waving that contemporaries such as Star Trek could indulge in on occasion. The Invaders could even be seen as the precursors of the political conspiracy thrillers that would dominate the post-Watergate era, films such as *The Parallax View* where isolated protagonists confront forces pervading all areas of government and industry. The only difference is that the villains aren't from outer space.

Thinnes' career never really took off after the series was cancelled, with sporadic film and TV appearances that ranged from the ridiculous *Horror at 37,000 Feet* to the sublime *The Norliss Tapes*, a chilling Night Stalkerish TV Movie that was the pilot for a sadly unmade supernatural series. His worst moment came in 1976 when he was sacked by Alfred Hitchcock from the lead role in *Family Plot* after just two days filming to be replaced by William Devane. In 1978 Thinnes was briefly reunited with Quinn Martin when he stared in *The Final Chapter*, an episode of Quinn Martin's short-lived anthology series Twist in the Tale (US : Tales of the Unexpected). Martin would cheekily reuse elements of the *Beachhead* script for another episode of this series.

Many elements from The Invaders would be borrowed by V in the mid-eighties but the original is definitely the best. In this final batch of second season episodes being run by BBC2 there are still some gems to be found. *The Pit* is reminiscent of the show's earlier, darker tales with a scientist member of Vincent's Believers declared insane after suffering hallucinations of alien attacks. *The Pursued* is of interest for a memorable ending and also for Suzanne Pleshette's return in a role similar to the one she had earlier played in *The Mutation*. Admittedly, there are a few duds as well (*The Organisation,* for instance) but on the whole the quality of the scripts stands up pretty well and the series has hardly dated at all - which is more than can be said for some sixties programmes.

But whatever people say about The Invaders there are at least two episodes, *The Experiment* and *The Innocents,* which can compete on equal terms with the very best of TV SF and given the recent propensity for revivals I for one would love to see David Vincent get another crack at saving the world. It would be nice to think that someday, the nightmare will finally come to an end.

The Invaders Episode Checklist

	Writer	Director
A1)Beachhead	Anthony Wilson	Joseph Sargent
A2)The Experiment	Anthony Spinner	Joseph Sargent
A3)The Mutation	David Chandler	Paul Wendko
A4)The Leeches	Dan Ullman	Paul Wendkos
A5)Genesis	John W Bloch	Richard Benedict
A6)Vikor	Michael Adams	Paul Wendkos
	Pen-name for Don Brinkley ?	
A7)Nightmare	John Kneubuhl	Paul Wendkos
A8)Doomsday Minus One	Louis Vittes	Paul Wendkos
A9)Quantity Unknown	Don Brinkley	Sutton Roley
	Story by Clyde Ware	
A10)The Innocent	John W Bloch	Sutton Roley
	Story by Norman Klerman & Bernard Rothman and John W Bloch	
A11)The Ivy Curtain	Don Brinkley	Joseph Sargent
A12)The Betrayed	John W Bloch	John Meredyth Lucas
	Story by Theodore Sturgeon & John W Bloch	
A13)Storm	John Kneubahl	Paul Wendkos
A14)Panic	Robert Sherman	Robert Butler
A15)Moonshot	John W Bloch & Rita Lakin	Paul Wendkos
	Story by Rita Lakin	
A16)Wall of Crystal	Dan Brinkley & Dan Ullman	Joseph Sargent
	Story by Dan Ullman	
A17)The Condemned	Robert Sherman	Richard Benedict
B1)Condition : Red	Laurence Heath	Don Medford
B2)The Saucer	Dan Ullman	Jesse Hibbs
B3)The Watchers	Jerry Sohl & Earl Hamner Jr	Jesse Hibbs
	Story by Earl Hamner Jr and Michael Adams	
B4)Valley of the Shadow	Robert Sabaroff	Jesse Hibbs
	Story by Howard Merrill and Robert Sabaroff	
B5)The Enemy	John W Bloch	Robert Butler
B6)The Trial	George Eckstein & David W Rintels	Robert Butler
B7)The Spores	Ellis Kadison & Joel Kane	William Hale
	Story by Al Ramrus & John Shumer and Ellis Kadison & Joel Kane	
B8)Dark Outpost	Jerry Sohl	George McCowan
B9)Summit Meeting - Part I	George Eckstein	Don Medford
B10)Summit Meeting - Part II	George Eckstein	Don Medford
B11)The Prophet	Warren Duff	Robert Douglas
	Story by Jerry DeBono	
B12)Labyrinth	Art Wallace	Murray Golden
B13)The Captive	Laurence Heath	William Hale
B14)The Believers	Barry Oringer	Paul Wendkos
B15)The Ransom	Robert Collins	Lewis Allen
B16)Task Force	Warren Duff	Gerald Mayer
B17)The Possessed	John W Bloch	William Hale
B18)Counter-attack	Laurence Heath	Robert Douglas
B19)The Pit	Jack Miller	Lewis Allen
B20)The Organisation	Franklin Barton	William Hale
B21)The Peacemaker	David W Rintels	Robert Day
B22)The Vise	William Blinn	William Hale
	Story by Robert Sabaroff and William Blinn	
B23)The Miracle	Robert Collins	Robert Day
	Story by Robert Collins and Norman Herman	
B24)The Life Seekers	Laurence Heath	Paul Wendkos
B25)The Pursued	Don Brinkley	William Hale

STAR TREK THE NEXT GENERATION

Kathleen Toth opens our coverage of the sixth season with the first eight episodes.

1)**Time's Arrow, Part II** 26th September 1992
Teleplay by Jeri Taylor; Story by Joe Menosky; Director Les Landau; Music Dennis McCarthy; Visual Effects Supervisor Ron Moore
CAST : Samuel Clemens (Jerry Hardin); Pamela Kosh; William Lovett; Bellboy (Michael Aron); James Gleason; Mary Stein; Alexander Enberg; Guinan (Whoopi Goldberg); Male Patient (Bill Cho Lee); Computer (Majel Barrett)

Although Piller and Berman had at one stage decided not to do another cliffhanger to close a season, they changed their minds, and once again a conclusion had to be contrived after part one had left the crew in dire straits. In this case the author of part one was no longer on staff and could not contribute a solution to the paradoxes he had created (whatever the story credit might seem to imply). The result is about as puzzling as most of the other cliffhangers have been.

NINETEENTH CENTURY SAN FRANCISCO : Having overheard a conversation between Data and the lady he knows as Madame Guinan, Samuel Clemens (aka Mark Twain) has become concerned that time travellers are fouling the present with future technology that will cause terrible destruction. He attempts to trace Data's movements and base of operations, convinced he is an evil meddler. Data himself is trying to find the true menace - aliens disguised as humans who have entered the past to prey on Earth's population. Finding Data's hotel room, Clemens overhears he and Guinan discussing a cavern below the Presidio. Confronting them, he takes their refusal to discuss their investigations as confirmation of his suspicions.

Unknown to Data, Picard and a number of his other friends have followed him through the time portal used by the aliens into the nineteenth century, where they have acquired period clothing and false identities to aid their investigations. Riker poses as a policeman and Dr Crusher becomes a nurse to examine bodies at the morgue. She discovers that 'cholera' victims have actually died because electro-chemical energy has been drained from their neurological systems. Riker suggests that this may be what they saw the aliens ingesting in the cave on Devidia II, and that they may be using epidemics as a cover to plunder Earth's history.

They report to Picard and the others, who, posing as a troop of actors, have taken up residence in a rooming house with a suspicious landlady. Geordi has the task of tracing Data, and devising a means of detecting the triolic waves produced by the aliens. Most of the victims have come from a charity hospital, where they decide to try and trap the aliens. Picard pretends to be a maintenance man and installs detection devices while Beverley tends to the sick.

The two aliens arrive (in the form of a human doctor and nurse) but are spotted by Crusher. In the fight that follows they manage to dematerialise but are forced to leave behind the cane which allows them to travel through time. Then Riker fails to convince a real policeman, and the crew escape from the law only because Data arrives with a carriage, having detected the aliens' use of triolic waves.

When Clemens hears reports of the strange scene at the hospital, he concludes that a wholesale invasion is going on. Meanwhile, Data takes Picard to meet Guinan, who does not yet know him.. For once Picard finds himself in the position of knowing more than his friend.

With Guinan, the crew go to the cavern, which is being used by the aliens to focus their time-travel device, in the hope of using it themselves. However, Clemens is waiting for them there and tries to apprehend them with a gun. While they struggle with him the two aliens appear and attempt to take back the cane, only to activate it in Data's hand. His body disappears with an explosion through the time portal, leaving his head behind. One alien is injured in the blast but the other leaps through the portal.

After a moment's hesitation the crew follows, aside from Picard, who is reluctant to leave an unconscious Guinan. As the gateway begins to close, Samuel Clemens leaps head first into the future, while Picard and Data's head remain trapped in the nineteenth century. Returning to the Enterprise with Data's body, Geordi decides to try and reattach the five hundred year old head found in the cave...

Jerry Hardin again plays the role of Samuel Clemens. The rest of the crew don unfamiliar costumes as part of their nineteenth century cover, although many fans complained that there was no explanation of how they were able to acquire the period clothing. It seems likely that they stole what they needed given that they seem unable to pay their rent and must keep sidestepping their landlady.

Beyond the usual paradoxes any time travel any time travel sets up, this adventure brims with unresolved or unexplained problems. Marina Sirtis said she never understood the business with Data's head - she had lots of company. The aliens who dine on human energy are never identified, nor is the creature they have trapped in the cane to help them in their travels. The story adds another layer of mystery to the Picard/Guinan relationship without ever revealing why she was on Earth in the nineteenth century. **(6)**

2)**Realm of Fear** 3rd October 1992
Written by Brannon Braga; Director Cliff Bole; Music Jay Chattaway; Visual Effects Supervisor David Stipes.
CAST : O'Brien(Colm Meaney); Nurse Ogawa (Patti Yatusake); Lt Barclay (Dwight Schultz); Admiral (Renata Scott); Crewmember (Thomas Belgrey); Computer (Majel Barrett)

Dwight Schultz returns for the third time as Lt Reg Barclay, the socially inept Starfleet engineer.

The Enterprise has located the USS Yosemite, a missing science vessel which has strayed so close to the remote plasma streamer it was observing that the sensors are virtually useless due to interference. O'Brien warns that he can beam an away team over, but could not retrieve them. Barclay suggests that boosting transporter power by tying in the system on the other ship. Geordi agrees, assigning him to the away team despite his attempts to dodge the assignment. He turns ashen when O'Brien warns they are in for a bumpy ride and becomes more and more agitated as the others beam out one at a time. When his turn comes he runs from the room and seeks out Counsellor Troi.

The Counsellor discovers that he is deathly afraid of having his molecules disassembled and has managed to avoid transporting throughout his career. She is confident that he can be desensitisized to this kind of fear. He is emboldened enough to get himself beamed - just barely - to the Yosemite, where the rest of the team has found few clues. There is one burned body, which shows disturbing signs of life under autopsy, but the rest of the crew has vanished. There are signs of an explosion in the transporter chamber but little to tell them why save for the shattered pieces of a sample container.

When Barclay beams back he is certain that, just for a moment, he saw something floating towards him in the matter stream - something which touched his arm. He persuades La Forge and O'Brien to run a diagnostic on the transporter but they can find nothing wrong. They try to calm his fears, pointing out that there have only been two or three transporter accidents in the last decade and that there hasn't been a case of Transporter Psychosis since a technical improvement fifty years ago.

Barclay is hardly convinced, especially when his arm begins to hurt and change colour where he was touched. He researches all the known facts on Transporter Psychosis and fears he has all the symptoms, becoming so overwrought that Troi relieves him from duty. Finally, he persuades O'Brien to beam him to the Yosemite, duplicating a flux in the ion stream that occurred earlier. This time he sees something move towards him and open its jaws...

This is the least interesting Barclay story so far, but Schultz continues to carve out a place for the least perfect member of the Enterprise family. In fact, he returns again in the twelth episode of the season as he meddles with the holodeck programs with serious consequences. there is now speculation that he may either replace O'Brien as a frequently recurring character or become a regular cast member if the series returns for seventh season as expected - especially if some of the existing cast leave.**(6)**

3)**Man of the People** 10th October 1992
Written by Frank Abatemarco; Director Winrich Kolbe; Music Dennis McCarthy; Visual Effects Supervisor Ron Moore.
CAST : Alkar (Chip Lucia); Nurse Ogawa (Patti Yasutake); Assistant Negotiator (George D Wallace); Leva (Lucy Borver); Nalor (Susan French); Admiral (Rick Boyer); Troi's Patient (Stephanie Erb); Ensign (J.P.Hubell); Computer (Majel Barrett)

Worf died during season five, and now Deanna Troi seems ready to expire in Dr Crusher's sick bay. Another cast member will do likewise before the season is over. Beverley could get a complex from all this...

The Enterprise comes to the aid of an unarmed transport ship attacked by one side in a civil war ravaging the nearby Rekag-Bironi system. The transport is carrying a Lumerian mediator, Ramid Ves Alkar, to a planned peace conference, and Picard beams him aboard the Enterprise to ensure his safety. He is accompanied by an very old woman who he introduces as his mother, Nalor. She takes an instant dislike to Deanna and warns her to leave Alkar alone.

Although the ambassador wold prefer to arrive aboard an unarmed ship, Starfleet, concerned that the war may threaten an important trade route, decides that the Enterprise should transport him. Alkar strikes up a friendship with Deanna en route, telling her that he wishes he too were empathic with species other than his own. He asks her to assist him at the peace conference, but this attention only makes his mother's apparent jealousy more virulent. Deanna is so disturbed by the evil feelings she senses in the woman that she goes to Riker, who suggests that the woman may be senile. But before they can do anything Dr Crusher is called to Alkar's cabin to find the woman dead. Alkar claims that though she was 93 it is still a shock, and asks Troi to assist him in a meditation ritual. Something happens to her during the ceremony, and her behaviour begins to change.

Dr Crusher finds that she cannot determine a cause of death for the old woman, but the Ambassador refuses to allow an autopsy, and Picard will not override his wishes unless there is some threat to the ship.

Counsellor Troi tries to seduce the Ambassador but he turns her away. Enraged, she picks up a handsome ensign in a turbolift and takes him to her cabin. She suddenly acquires some grey hair, adopts a more revealing mode of dress and becomes irritated with her patients. She then becomes insanely jealous of a Lumerian woman, Leva, who is assisting Alkar with the negotiations...

Although Marina Sirtis welcomed the opportunity not to have to be continually nice, this story set the tone for much of the first half of the season - illogical storylines peppered with excessive technical gibberish which submerge the characters and rush to reach a resolution in the closing moments. BLAKE'S SEVEN fans may find a clue to the episode's inspirations in the name of the ship carrying Alkar - the Dorian. The episode's high points are the increasingly outrageous costumes and salacious behaviour of the saintly counselor. The low points are how long the rest of the crew take to realise that there's something really wrong with Deanna, and the ease with which Worf is once again caught napping. A scene in which Deanna attacks Picard with a knife proved difficult to shoot because Patrick Stewart couldn't stop laughing as the petite Sirtis attempted to overpower him.**(5)**

4)**Relics** 17th October 1992
Written by Ronald D Moore; Director Alexander Singer; Music Jay Chattaway; Visual Effects Supervisor David Stipes.
CAST : Scotty (James Doohan); Ensign Reger (Lanei Chapman); Ensign (Erick Weiss); Lt Bartel (Stacie Foster); Waiter(Ernie Mirich); Computer (Majel Barrett)

James Doohan joins DeForest Kelley and Leonard Nimoy as the roster of original series cast members entering the universe of the Next Generation continues to grow. But whereas Kelley made a cameo appearance and many fans felt cheated by Nimoy's absence from half of Unification, Doohan is front and centre for a story which places Scotty seventy five years into his future as we have known it. A novelisation of this episode was published in November '92, but this departs from the episode in a number of areas...

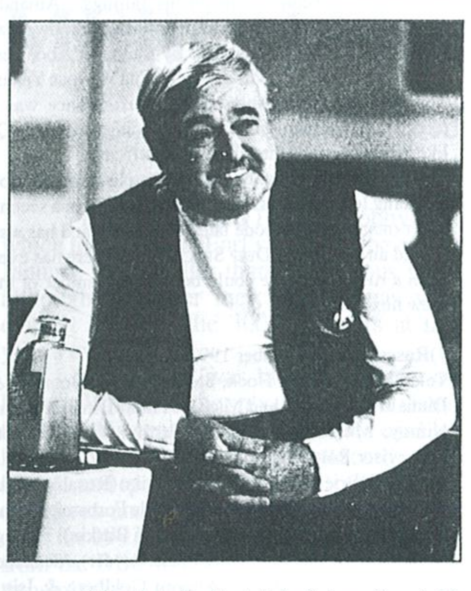
Data detects a distress call, which could only be coming from the SS Jenolen, a civilian transport ship lost in the area en route to the retirement colony Norpen Five some seventy five years before. As they approach the source of the signal they encounter strong magnetic fields, and discover an object as large as Earth's orbit around the sun. Picard and Data theorise that they have found a Dyson sphere - a twentieth century theoretical concept.

The Enterprise finds the Jenolen crashed on the surface of the huge sphere. There are no life signs but the away team find the transporter on-line, locked into a jury-rigged diagnostic mode. They rematerialise the contents of the pattern buffer and find themselves facing an injured man in an old-style uniform.

When they tell him they are from the Enterprise he assumes Kirk hauled the ship out of mothballs to look for him. Riker realises that Captain Scott is in for some shocks... Beaming up after failing to retrieve a second survivor, Scotty is immediately fascinated by the technological advances on the new Enterprise, and Geordi has to drag him to sick bay to attend to his broken arm. Scotty is also impressed by how much better this ship's doctor looks. Picard comes to greet him personally and looks forward to hearing about his career, but for now Dr Crusher wants him to rest.

But the old engineer feels restless and out of place in the Enterprise-D's sumptuous cabins, and makes his way to Engineering. He manages to shut down the engines and soon drives Geordi to distraction with his constant meddling and advice.

Chased from Engineering, he fares no better in Ten Forward, where he finds synthehol scotch undrinkable. Data introduces him to Guinan's special stock of genuine alcohol. Armed with this he goes to the holodeck and asks the computer to show him the bridge of his old ship "NCC-1701, no bloody A,B,C or D."



Depressed, he sits in the Captain's chair and toasts his old colleagues.

He is joined by Captain Picard, who later suggests to Geordi that they try to make Captain Scott feel useful. They beam down to try and retrieve the Jenolen's logs, but while they are away a tractor beam locks onto the Enterprise, and starts to draw it into the Dyson sphere...

Although the subplot about the Dyson Sphere ended up wasted amid the main theme of Scott's displacement into the twenty-fourth century, Doohan's return managed to be a more satisfying centrepiece for the story than Nimoy's much better publicised appearance last year. However fans were disappointed that Scotty never once asked about the fate of his old friends, nor was told that they'd encountered Spock himself recently. Of course, one can see the logic of the production staff wanting to keep their options as open as possible, but it seems highly unlikely that he wouldn't have asked...

Doohan has said that he was treated "like a king" by the TNG cast and crew, though he found his co-stars' interest in their 'dailies' inexplicable, and is quite willing and eager to do more TNG or DS9 episodes. Since he was left in the twenty-fourth century at the end of the episode, there is no reason why this should not happen. Departed Paramount Chief Brandon Tartikoff had liked the Scotty timeline story as a possible way of uniting the two casts in a seventh film, but this will probably not happen now, at least in the form he imagined.**(8)**

5)**Schisms** 24th October 1992
Teleplay by Brannon Braga; Story by Jean Louise Matthias & Ron Wilerson; Director Robert Woemer; Music Dennis McCarthy; Visual Effects Supervisor Ron Moore
CAST : Ensign Reger (Lanei Chapman), Mr Mott (Ken Thorley), Kaminer (Angelina Fiorfellisi), Lt Shipley (Scott T Trost), Crewman (Angelo McCabe), Medical technician (John Nelson), Computer (Majel Barrett)

The Enterprise is surveying a globular cluster and the density of the matter in the sector is creating a problem for the ship's sensors. Laforge asks Data to help him with an experiment. He hopes to boost sensor strength by channelling warp power directly into the sensor array. They are so preoccupied with their ideas that they pay little attention to the fact that Will Riker is looking extremely tired and rather unkempt - and is late for a meeting the second or third day in a row.

The first officer is so fatigued that he can't manage to stay awake through a special poetry reading offered by Data. He finally goes to Sickbay and tells Doctor Crusher that he seems to sleep but he wakes up feeling as though he just went to bed. The Doctor thinks he could be suffering from lack of REM sleep and prescribes Captain Picard's recipe for a hot milk toddy as a natural sedative.

Geordi and Data are bringing the new sensor set-up online when sensors indicate that a massive explosion has occurred in cargo bay 4. But when security and medical teams arrive, everything appears to be normal. They decide that the modifications have caused a malfunction.

Riker continues to feel as though it is morning seconds after his head hits the pillow. Mr Worf has strange feelings of his own. He finds he cannot bear to allow the barber, Mr Mott, to approach him with scissors. Geordi experiences a "weird" feeling in the cargo bay and also consults the Doctor. When he returns he finds that Data believes only minutes have passed instead of over an hour. Somehow the android has lost all memory of the time since Geordi left him.

As the oddities continue, a subspace particle emission is detected in cargo bay 4 and is tracked to a section of bulkhead that is in a state of quasi-molecular flux. Somehow, a portion of subspace seems to be breaking through this area. They wish to study the phenomena, but may need to jettison the piece of bulkhead if the area enlarges.

Troi has been consulted by three people who had intense emotional responses to various objects. She brings them together with Riker, Worf and Geordi to see if there are similarities in the vague memories they have associated with those feelings. She decides that they have all had a similar experience, and takes them to the holodeck to try to get them to reconstruct what they experienced. Bit by bit they create a disturbing scene - an elevated table with restraints and an apparatus with a nasty pair of sharp blades hovering above.

They are all examined in Sickbay, and this time Crusher finds evidence of use of sedatives in their brain tissue. Most horrifying of all, she is convinced that one of Riker's arms has been surgically severed and then reattached. Picard asks the computer to verify that all crew members are present and accounted for and is told that two people are missing although there is no record of them leaving their quarters.

Ken Thorley returns for another cameo as Mr Mott, the ship's blue barber. That may be the highpoint of the episode. Lanei Chapman plays an ensign kidnapped by the aliens (the first major role for a character who has been saying "Aye, Sir" since the fourth season) and Scott Trost is a hapless crewmember whose blood is turned into a liquid polymer.

Michael Westmore spent days creating a complex make-up for the subspace intruders, but it is wasted as they are just briefly glimpsed. All in all a most confusing story that seems to be the least liked of all episodes screened so far this season, to the surprise of the production staff. Jonathan Frakes' unkempt hairdo as he becomes more and more haggard as the story goes on is pretty much his natural look off the set. It is also becoming so thin in spots that his scalp is painted to compensate for filming. Mr Mott is also keeping the secret that Michael Dorn has begun to acquire a bald spot on the top of his head. **(2)**

6)**True Q** 31st October 1992
Written by Rene Echevarria; Director Robert Scheerer; Music Jay Chattaway; Visual Effects Supervisor David Stipes
CAST : Amanda (Olivia d'Abo), Orn Lote (John P Connolly), Q (John De Lancie)

After missing out on the fifth season, the ever obnoxious Q returns to plague the Enterprise. But this time he is not the primary focus of the story.

The Enterprise stops at Starbase 112 to take on relief supplies for Tagra, an ecologically threatened planet in the Argolis Cluster. They also acquire the services of an unusually talented intern named Amanda Rogers. She is an honour student from Earth who has won the coveted privilege of temporary duty on the Enterprise. Doctor Crusher is functioning as her mentor and guide, but she is also quite taken with Commander

Riker.

Amanda is eager to help in any way she can and tells Doctor Crusher that she has been accepted to Starfleet Academy. Her natural parents died when she was a baby but her adoptive parents are in Starfleet. Strange events seem to occur wherever she goes. In the cargo hold she sees a heavy container about to fall on Riker and seems to divert it with a wave of her hand. When she visits engineering a warp core breach suddenly seems about to destroy the ship but she is able to reverse and contain the explosion.

This hardly goes unnoticed ! Picard calls a staff conference to try to understand what has happened. Crusher says the girl is human as far as she can detect. The mystery begins to unravel when Q suddenly appears, announcing that he needed to find out if what he suspected was true - that Amanda is Q. Q reveals that her parents were members of the Q continuum who assumed human form and conceived a child while living on Earth. They were then killed in an accident.

Q says he has been sent to "keep the little dear from running amuck" and expects to instruct her in her powers - and then take her away to the Continuum. Doctor Crusher objects strongly to the idea of turning Amanda over to the Q. Picard reluctantly agrees to introduce Q to the young woman, but insists that she must have choice over what she will do. Picard is also suspicious of Q's story about Amanda's parents and asks Data to research into her parents' death. He finds it hard to believe that any member of the Q could die in an ordinary accident.

Beverley breaks the news to Amanda, who is somewhat relieved to have an explanation for the strange things that have been happening for several months as her Q powers have begun to emerge. Q and Picard arrive to talk to her, but when Q admits that he caused all the events on the ship and tries to spirit her away, she is able to fling him across the room and into a wall.

Picard becomes furious that Q tried to take Amanda away without giving her any choice, but the ruffled omnipotent being claims he was just testing her powers. Amanda now confides her fears to Beverley - everything she has ever wanted now seems at risk. How can she pursue a career in Starfleet or hope to marry and have a family with these powers ?

But Q's mission is not quite as he has described it. An ominous shadow appears as another member of the Continuum asks him for a progress report. Q tells him there is a possibility that they won't have to terminate the girl after all.

John De Lancie returns once again as the bane of Picard's existence. But this time Q has more conflict with Dr Crusher, who is determined to protect her young charge from the callousness Q represents. In one very memorable scene Q turns the doctor into a barking Irish Setter as she lectures him on his failings. Amanda quickly turns her back, and she does not even know it has happened. Amanda is played by Olivia D'Abo, best know for her role as Kevin's sister on The Wonder Years. The only annoying aspect of her performance was a tendency to use hand gestures when doing something Q-like reminiscent of the witch on Bewitched.

De Lancie has been given ample compensation for being left out of last season. He appears in a second Next Generation episode later this season and has also filmed an episode of Deep Space Nine. There has even been a rumour that he could become a member of the crew next year. **(8)**

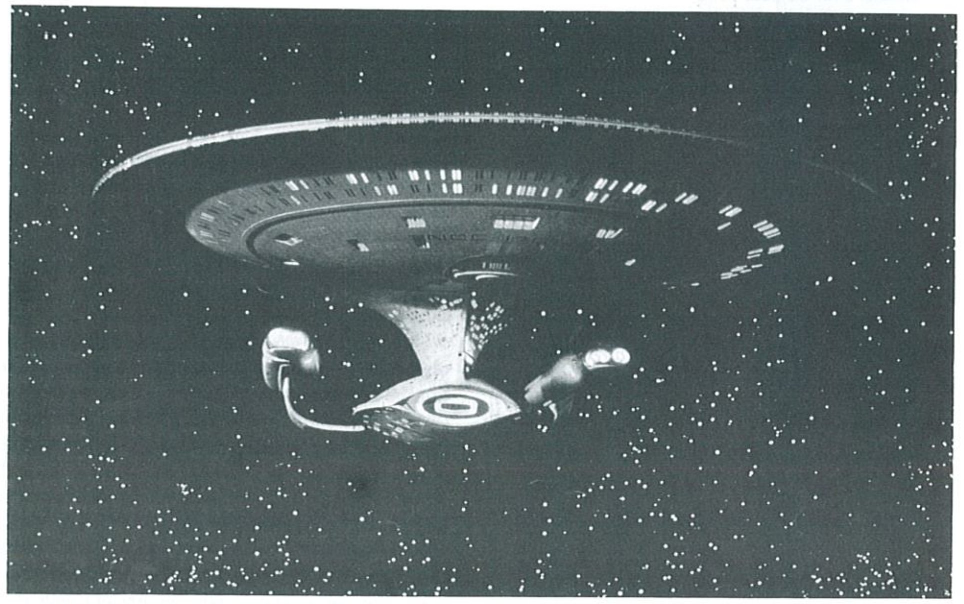
7)**Rascals** 7th November 1992

Teleplay by Allison Hock; Story by Ward Botsford & Diana Dru Botsford and Michael Piller; Director Adam Nimoy; Music by Dennis McCarthy; Visual Effects Supervisor Ron Moore
CAST : O'Brien (Colm Meaney); Keiko (Rosalind Chao & Caroline Junko King); Ro (Michelle Forbes & Megan Parlen); Young Picard (David Tristan Burkin); Ferengi (Mike Gomez, Tracey Walter, Micael Snyder), Alexander (Brian Bonsall), Guinan (Whoopi Goldberg & Isis J Jones), Kid (Morgan Nager); Molly O'Brien (Hara Hatae); Computer (Majel Barrett)

This story was on the shelf with periodic reworkings for a long time. The end result was either loved or hated by most fans. The idea of turning some of the crew into children, however implausible, was very popular with many people but the take-over of the ship was the downfall of the story for many.

An odd collection of Enterprise personnel are on their way back via shuttlecraft from shoreleave. They seem to have spent their time separately while planet side. Picard bores the rest by showing off fragments of pottery he collected on an archeological dig. Keiko O'Brien has new plant specimens. Ensign Ro has some interest in botany, but neither she nor Guinan can understand Picard's enthusiasm for spending his free time crawling around caves looking for broken pots. As they near the ship, their craft runs into an energy field and begins to break up. Riker orders O'Brien to beam them out to safety immediately, but the has great difficulty getting a lock on the vacationers.

When he does manage to catch them in the beam, he reports a 40% drop in mass. But rather than losing one of them, as he had feared, the weight loss is explained when they materialise... they have been turned into twelve-year-olds. Doctor Crusher has no immediate answer as to how this has happened or if it might be reversible. It does seem that only their bodies have changed, their memories and skills remain intact. They need to study the energy field for clues, but they have also received a distress call from a scientific research team on Lygos 7. Young Captain Picard orders Riker to go the aid of the scientists first.



The Captain tries to resume his place on the bridge, but the crew are clearly uncomfortable in taking his orders. Crusher pulls him aside and persuades him to relinquish command for now to Riker. Ro is finding the change very disturbing. She spent a very unhappy childhood in refugee camps and shares none of Guinan's joy at the prospect of being young again. Keiko finds both her husband and her child are unable to cope with her new form. Troi tries to make Picard see the positive side of his condition - he has time to pursue some of his other interests while waiting to become the youngest admiral in Starfleet history. Doctor Crusher is convinced that using the transporters to restore their DNA to its adult patterns may be the answer but she needs time to experiment.

Time runs out when they reach Lygos 7. The science team does not respond to communications and two Klingon warships decloak and begin to fire on the Enterprise. The surprise attack is highly effective and the ship suffers heavy damage and casualties. When shields collapse they are boarded - by Ferengi.

This episode marks Adam Nimoy's directorial debut - with more than one kind of assistance from his famous father. The assignment was part of Leonard Nimoy's price for appearing in *Unification* last season. Nimoy remains on very friendly terms with the producers and sent them congratulatory messages when Deep Space Nine opens with very favourable reviews - of course, his wife, Susan Bay also appeared in a very small role on the first regular episode of DS9, *Past Prologue*. The filming of *Rascals* was not without its problems. The use of so many children caused costly time delays.

David Tristan Birkin appears as the young Jean-Luc, having already appeared as Picard's nephew in *Family* during season four. He certainly looks a good deal like the young Patrick Stewart, but is less successful at copying his accent and gestures. Isis J Jones is an amazing Guinan lookalike, a fact that had already get her a job playing a younger Whoopi Goldberg in the highly successful film *Sister Act*. Megan Parlen and Caroline Junko King play the younger Ensign Ro and Keiko. Sadly, the very brief appearances of Michelle Forbes and Rosalind Chao as the adult versions of Ro and Keiko probably mark the last time either will be seen in TNG. Rosalnd had already joined the cast of DS9 by this time and Michelle was reaping the whirlwind of refusing to sign for the same show.

The major fan fury over this episode concerns the ease with which the lowly Ferengi were able to quickly defeat Riker and overrun the ship. That Worf is also easily disposed of without even downing a single pint-sized attacker also rankled mightily. The highpoint of the episode probably occurs when Picard must convince the boarders that Riker is his father. **(5)**

8)**A Fistful of Datas** 14th November 1992

Teleplay by Robert Hewitt Wolfe and Brannon Braga; Story by Robert Hewitt Wolfe; Director Patrick Stewart; Music Jay Chattaway; Visual Effects Supervisor David Stipes
CAST : Alexander (Brian Bonsall), Eli Hollander (John Pyper Ferguson), Miss Annie (Joy Garrett), Henchman (Jorge Cervera Jr), Computer (Majel Barrett)

This episode is undoubtedly the funniest ever done on TNG and does it while staying wholly within the boundaries of the characters as we know them. Cast any unpleasant memories of *Spectre of the Gun* aside.

The crew has unexpected free time while waiting for a delayed rendezvous with the supply ship Biko, and can turn to recreation in the form most suitable to each. Picard's attempts to practice the flute are interrupted by a stream of visitors. Geordi and Data want permission to conduct an experiment to see if Data can be hooked up to function as a backup to the ship's main computer in an emergency. Dr Crusher wants the Captain to play the butler in her next theatrical production. And Worf seems strangely determined to find some ship's duty he should attend to - and returns to his quarters crestfallen when the Captain insists he should enjoy himself.

Alexander is waiting to take his father off to the holodeck for a cowboy adventure and Worf has run out of excuses. The two are soon walking down the dusty streets of Deadwood in 'the ancient West", decked out with hats and guns. Worf learns they are the sheriff and his deputy. The behaviour of a woman leads Worf to learn that Barclay helped Alexander write the program, a fact which does not bode well for Mr Barclay.

Geordi and Data are engrossed in their recreation too. Geordi hooks Data's positronic brain into the ship's computer net and begins to test how many of the systems he can access and run. Worf easily flattens the holodeck program's bad guy, Eli Hollander, when he meets him in the saloon, so Alexander stops the program and raises the difficulty level. On the next replay Worf is attacked by several of Eli's henchmen and is rescued by a mysterious stranger - Counsellor Troi, dressed in leather and toting a rifle. Worf is shocked but Alexander explains that Troi loves Western stories and has been waiting for a chance to play this program. They take Eli to jail.

Data encounters an unexpected energy fluctuation that causes Geordi to disconnect him from the computer until they can find the cause. Meanwhile, Eli tells Worf that his Pa will be coming to get him out of jail and Troi, who insists on being called "Durango", says she will help out, but only for a price. Worf is shocked by her mercenary attitude, but he is more astonished by a saloon girl who shows up reminding him they have a date tonight.

Strange things begin to happen all over the ship. The dialogue for the Doctor's play rehearsal turns into Data's poetry; the food replicators start to churn out only cat food. Geordi thinks it has something to do with the energy fluctuation that occurred while Data was hooked into the computer. In fact, Data is beginning to speak with a strange twang in his voice. On the holodeck, Alexander is kidnapped by a gunman who claims to be Eli's father - and he looks just like Data. Alexander instructs the computer to stop the program, but nothing happens...

This is the third episode directed by Patrick Stewart and it afforded unexpected opportunities. Not only location shooting, but on a Western set ! Since Paramount no longer has a Western street - it was torn down to build a parking lot - the outdoor scenes were done at Warner's on a set Stewart had visited as a tourist on his first trip to Hollywood with the RSC many years ago. He also got to do a crane shot for the first time when filming the showdown at the end of the story and recalls riding around all morning on this huge machine shouting instructions through a megaphone and "being insufferable".

Marina Sirtis fans were transfixed by the sight of her in leather pants. Her cigar smoking role as Durango was a welcome departure from the prim Counsellor - much to the chagrin of the ever stolid Worf. Brent Spiner eventually appears as almost every character in the holodeck as the computer runs wild and Brent rewrote some of the dialogue to conform to what he - as a native Texan - felt was in character.

This episode was also replete with continuity touches. Picard is playing the flute he acquired in *The Inner Light* (and Patrick Stewart wants it known that it is actually him playing it); Data's cat Spot appears once again and reference is made to his poem about the animal which featured in *Schisms*; Barclay is mentioned again. However, the cat is not the same Spot - the original cat died and has been replaced with Spot II. Geordi also appears with a beard in this episode because Levar Burton was about to get married and he wanted to have a beard for the ceremony. It is indicative perhaps of some of the problems with an alleged "brain drain" to Deep Space Nine that the new talent responsible for this highly original idea was offered a staff job - but on DS9, not The Next Generation ! **(9)**

Kathleen Toth

MERCHANDISE UPDATE

Gerry Anderson is Go !

The 1993 British Toy and Hobby Fair, which took place at Earl's Court at the end of January was smaller than in previous years although character merchandise was very evident amongst the 300 exhibitors at this year's event.

Sadly there was little to be seen on Doctor Who, with the only new product slated for later this year being a collector's card set from Topps, specialists in cigarette card sets in film, tv and sport. Dapol had their usual range of figures and sets but with nothing new to offer for 1993 due to the lack of any decision from the BBC to commit a further series for transmission, quoted its Managing Director Daniel Boyle !

There was however a lot of new Gerry Anderson merchandise on display with a particular emphasis on Captain Scarlet and the Mysterons, which is expected to be this year's smash hit in the run up to the lucrative Christmas season. A new company vivid Imaginations have won the licence to produce a range of toys based on this famous series including a Cloudbase set (expected to be this year's Tracy Island), a 12 inch doll of the Captain himself, and SPV very similar in size to the original Dinky version from 1967, a gift set of die-cast vehicles from the series and a blister pack of two Angel aircraft. Other lines are under discussion should sales be a success and judging by the response at the fair... - the entire allocation of $4.5 million stock was sold out in two days ! Expect to see this new range in September.

Matchbox Tyco will continue their Thunderbirds range with the addition of a Thunderbird 2 playset due in June for £45, and have added a range of Stingray toys to tie in with the current repeats on BBC2. A large 10" plastic submersible Stingray will also be available in June - yes, you can p;ay with it in the bath - and a Marineville playset similar in size and scope to Tracy Island is promised for May. Matchbox advise me that there will definitely be sufficient products after last year's disasters and shortages. Seeing is believing however !

Several other companies will also be producing Gerry Anderson products. Dekkertoys will be offering childrens' playsuits of all three series and knapsacks and stickers for the very young. King International are producing a range of highly detailed jigsaw puzzles for all three seres drawn by the famous "Gerry Anderson' artist Steve Kyte. These will be available in the late spring. Pelham Puppets will be bringing out puppets of Captain Scarlet and Lieutenant Green in September in addition to their range of Thunderbirds figures.

Star Trek - the Next Generation is being represented by Bandai UK who will be producing 4" articulated figures of the more popular characters from the TV series. In addition they will be supplying fully detailed toys of the spacecraft from the series, and a phaser gun and combadge which even lights up !

Amerang will continue to import Thunderbirds kits from Japan from Imai and Bandai, and will also be responsible for the seeling of the Halcyon range of Alien kits.

1993 will be the year of the dinosaur with the release of Steven Spielberg's *Jurassic Park* in July. Over 300 licences have already been guarantied for this movie so expect a flood of merchandise in the summer based on the film which is expected to be the blockbuster of the year.

Comet Miniatures have just released a Movie Dalek construction kit for £19.99 and the special weapons Dalek will follow in the late Spring. A limited vinyl figure of Patrick Troughton's Doctor will hit specialist stores in the spring and the advance sample on display looked highly promising.

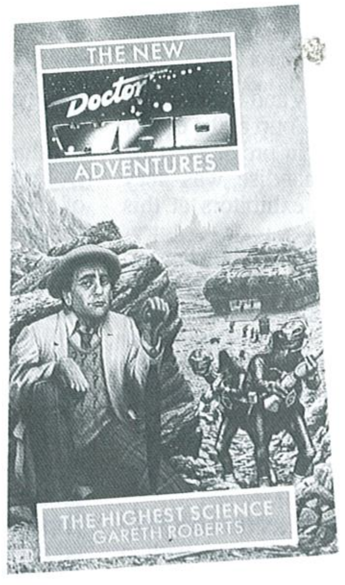
The above list is just some of the merchandise expected to hit the stores later this year. Despite the recession the character merchandise sales have been booming and it is expected that many more lines will be added during the year. Keep reading DWB for updated details...

Bruce Campbell

Above : The US versions of the Next Generation figures.

THE HIGHEST SCIENCE

By Gareth Roberts
Published February 1993; £3.99



If I'm not careful this is going to be a very short review. There are very few ways to say "I like it" without getting boring. And I really can't think of much else to say about *The Highest Science.* It doesn't provoke any great philosophical thoughts on the issues it debates. I can't pseud-out on all the literary references. And I definately can't go on about why it doesn't quite hold together as a novel, as a piece of science fiction, or as a Doctor Who story. Because *The Highest Science* is old fashioned, highly enjoyable Doctor Who story, and an immensely enjoyable one at that. Genetic engineering, the ancient secrets of extinct races, galactic master criminals ?; Robotic guardians, militaristic reptiles and death by special effect - they're all here. Even corridors with monsters at the end. And you suddenly remember why you always liked that sort of thing.

That's not to say that *The Highest Science* doesn't make full use of of its large 'budget' - while the tortoise-like Chelonians are very traditional "monsters" in some ways, rather resembling the Ice Warriors in that for militaristic reptiles they are all too human, while their shells also conceal bionic augmentations, they couldn't be done on television, as they're quadrupeds, a point which every artist who has dealt with this story so far has chosen to ignore, but which provides one of the best 'delayed reaction' gags of the entire story, as you suddenly realise how low a ceiling would have to befor Sylvestor McCoy to bang his head ! Similarly, their hardware would cost a bomb to realise on screen, but it's kept its place, with the emphasis placed at all times on the characters of the Chelonian officers - the young and callow Jinkwa, and the contradictory Fakrid, a bloodthirsty little tyrant more concerned with "honour" than life, whose concern for his men is nevertheless clearly genuine.

The other characters are similarly engaging, from the ordinary Chelonian foot soldiers, through the master criminal Sheldukher's gang, the motley collection of rockfans Benny (very well handled here) encounters, to the 'eight twelves' and their 'great leader' Witcher, one of the most depressingly realistic characters ever to appear in Who. Best of all, it takes some time before you discover which of these characters are actually important, so that the deaths, when they come, are often unexpected.

On which subject, one minor niggle. Throughout the book great play is made of the fact that the Doctor **hasn't** got a superweapon or a masterplan up his sleeve; that he's having to improvise, just like he had to in the "bad old days". But the ending (or rather the tying up of loose ends and sub-plots after the real ending) could be seen as implying that he can't cope without a masterplan, which is an implication I could do without. Basically, I'd've preferred a different ending. But you can't always get what you want, and it's a conclusion that's entirely valid.

The Highest Science is an immensely enjoyable throwback to an earlier style of Who we thought we mighever see again, and will appeal to almost everyone who's ever enjoyed the series, though Cartmelites will robably think it rather old hat... That's their loss.

(8)

Anthony Brown

"We're heading for the biggest bang in history!!!"

Art by Jackie Gibbs

The latest issues of Metamorph are now available:

Issue 11 (featuring The 1970s) : 32 A4 Pages : £1.85
Contents include a weighty overview of Doctor Who in the '70s, Tom Baker on *specs*, Growing up with '70s Who, an in-depth look at Robot, five pieces of '70s fiction, Xoanon, Missing episodes in Canada, a particularly controversial Fifth Column and more!!!

Issue 12 (featuring 'Things That Make You Cringe') : 28 pages : £1.85
In this issue we celebrate all that is bad about Doctor Who. Remember Ian's dancing in The Chase, the Dulcian costumes, the first Doc's line-fluffing, Dodo's variable accent? We cover these and much, much more including the five All-Time Cringe Classic Stories. Dare you read it??
This issue also contains a photo-packed feature on the recent PanoptiCon plus lots of fiction and the regular columns.

Send orders/correspondence/queries to:
41 Delamere Road, Northampton. NN4 9QG.
Please make any cheques/POs (UK funds only)
payable to Zach Farquharson-Waugh. All prices include P+P.
Overseas orders please double the UK prices for air mail delivery.

Coming Later This Year:
Issue 13 (May) featuring The Cybermen • Issue 14 (Sep) featuring the 1980s

METAMORPH

RETURN TO DEVILS END

Return to Devil's End Photo
Chris Barry

I hadn't really expected that very much of this tape, mainly because I hadn't realised quite how far Myth Makers' ambitions have progressed since I last bought a tape, about six years ago. I'd therefore half expected it to consist (aside from a brief intro from Nick Briggs) of a static, single-camera shot of Pertwee, Courtney and co sitting on a bench outside Aldbourne's Blue Boar, relating their anecdotes in well practiced style, with occasional photo inserts covering the delivery of fresh drinks. I couldn't have been more wrong. This is a tape which should be sent to BBC Video, in case they ever think of doing a Pertwee Years 2. Even the anecdotes are new - or at least, given a fresh slant by the memories the location evokes.

Return to Devil's End more than lives up to its name - it returns not only to the area around the Aldbourne green which portrayed the village itself, but also to the other locations used in the story - the barrow (or rather the four barrows, as they couldn't work out which one was used !), a disused aerodrome, even the site of the poltergeisted signpost from episode one. As well as Jon Pertwee, Nicholas Courtney, Richard Franklin, John Levene and Christopher Barry, it includes contributions from a number of villagers involved in the original production, and thanks to Mark Ayres' music it genuinely recaptures the feel of the original.

It also brings across the family atmosphere of the Pertwee years, rather more successfully in fact than the era did itself. The enthusiasm and camaraderie of the cast seems sincere and is surprisingly catching, even for a hardened Pertwee-phobe like myself, though it's not perhaps as spontaneous as it might first appear, to judge by the out-takes over the end titles.

There's only one area where this tape does disappoint, dropping into the style I'd feared, and that's during Jon Pertwee's solo contributions. Whereas the talking head comments of the rest of the cast work well, often flowing together to form an over-lapping commentary on the serial, Pertwee's sections have the slightly stilted feel of a convention panel, with Nick Briggs lobbing easy questions for him to 'lob over the boundary'. Perhaps it's just that Pertwee's comments often provide the introduction to a subject, but Nick Briggs does seem noticeably more comfortable with Christopher Barry, whose technical observations benefit immensely from having the locations themselves available to illustrate them.

Where the technical side of the tape itself is concerned there can be no real complaints. Picture quality is excellent and the colour balance perfect, though my copy did perhaps seem a little too bright, with Pertwee's hair sometimes glowing to the point of white-out. Any sequences shot single-camera maintain near perfect continuity between the various takes being edited together, and are therefore undetectable (though I did spot one unfortunate double edit late on) while the multi-camera sequences successfully keep all the hardware out of view, at least until Nick Briggs gives the game away ! (And if you didn't understand any of that, listen to Christopher Barry's explanation of the difference between the two techniques early on in the tape). The soundtrack is similarly excellent, both clear and level. The smoothness of the hand-held shots as Nick Briggs and Christopher Barry walk up to the four barrows is also noteworthy - that camera operator has a admirably steady hand, as he obviously isn't using a steadicam (It would only have cost an extra twenty quid per tape to have hired one, I'd guess...)

The actual direction is also effective. The atmospheric camera-shots, which manage to spring a few surprises in their framing, are clearly not the result of a 'put-it-down quick and shoot' production schedule. This aspect of the production shows clearly how much more visually interesting the Years Tapes could have been, even on their tight schedules, had a little imagination been applied. Some nicely paced juxtaposition of shots keeps the 'narrative' rolling along, and all in all this whole production bodes well for the upcoming UNIT story *Downtime.*

The final icing on the cake is provided by a number of unexpected touches. Home movie footage of certain scenes is included as they're discussed, neatly sidestepping the copyright problems involved in using clips from *The Daemons* (though Dudley Simpson could have a case against Mark Ayres - let's hope he takes it as homage !) Here again, Myth Makers have availed themselves of an opportunity BBC Video missed while making *The Hartnell and Troughton Years.*

Ah - this is becoming monotonous. *Return to Devil's End* is an excellent tape. It's interesting even if you're not keen on the Pertwee era. I'm sure it's fascinating if you're a UNIT fan. It shows how the Years tapes should have been done. It's one of the best pieces of semi-professional fan merchandise I've ever seen. Pity it wasn't out in time for Christmas, really.... **(9)**

Anthony Brown

THE BLUE BOAR

Timeslip : The Wrong End of Time
ITC 8115 £16.99

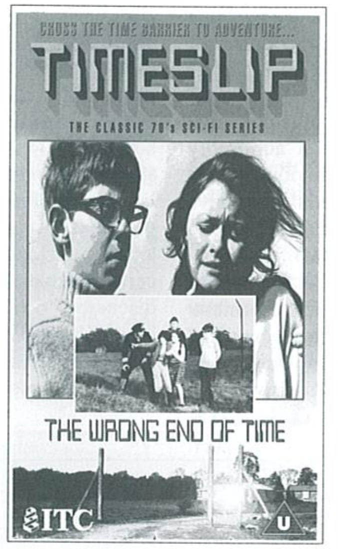
TIMESLIP

"Have you ever had the feeling that you've been here before and yet everyone tells you you can't have been ? Or perhaps you've felt that this has all happened to me before just like it's happening now, and I know what's going to happen next. Well, a lot of people do get these sensations and nobody can yet explain them. They seem somehow to involve the mind travelling forwards or backwards in time, and that is what the series TIMESLIP *is about, children projecting themselves forward and backwards in time. It's fiction, of course, but it's very close to a new theory that scientists are now working on to explain the universe and time. Today's science fiction so often becomes tomorrow's science fact.' - Peter Fairley.*

Thus began the opening episode of the first TIMESLIP serial *The Wrong End of Time* on September the 28th, 1970, with Peter Fairley, the ITN and Look In science correspondent, as he introduced the series to its tea-time audience.

Bowing once again to popular demand ITC have been brave enough to launch what it hopes will be the first in a series of TIMESLIP videos. This is a brave step not only because the series will probably appeal only to the die-hard fans who watched it first time round in the early seventies, but also because, due to the loss of most of the series' original colour video tapes, it is being released in black and white, the prints being taken from telerecordings made at the time. As such the quality is a little dodgy in places. Despite these technical flaws, *The Wrong End of Time* puts to shame most of drama produced for children's television today, given that the ATV production manages to produce a six part masterpiece given little more than a handful of sets and a couple of days' location shooting in a field where a few huts pass for a naval station.

The story, for those who don't know it, centres around the ability of three children to locate and pass through an invisible time barrier that transports them back through time to 1940. Past and present are intermixed when certain characters appear on both sides of the barrier and a thirty year old mystery begins to be unravelled. The first child to pass through the barrier is Sarah, an educationally subnormal girl who finds the hole in the barrier by accident. She is later followed by Simon and Liz who are shocked to find themselves in the middle of the Second World War, caught up in a German Raid on a secret radar development establishment... They discover that they are able to pass through the barrier between time almost at will, and they use this ability both to help others and to get themselves into extreme danger.


CROSS THE TIME BARRIER TO ADVENTURE...
TIMESLIP
THE CLASSIC 70's SCI-FI SERIES
THE WRONG END OF TIME
ITC
U

The acting throughout is convincing without resorting to histrionics; this together with the quality of Bruce Stewart's script makes the concept of a time barrier quite credible despite the ramblings of Peter Fairley. Indeed the introduction of quite complex concepts and paradoxes is commonplace throughout the series.; Stewart obviously credited the audience at home with a little more intelligence than other writers of the time.

The main participants in the plot are Cheryl Burfield and Spencer Banks who play the heroes of the story, Liz Skinner and Simon Randall, with just the right mixture of precociousness, level headedness and hysteria that the roles demand. The two children are not stereotyped - Liz is no tomboy, but she refuses to let any of the strange situations that she finds herself in get the better of her. On the other hand Simon is eager to please, a bit weedy and a bit of a know—all, yet he is able to exhibit great courage when required. The third member of the cast to play a major role throughout the series is the mysterious Commander Traynor, played by Denis Quilley. Traynor is a government scientist with more secrets to uncover than this first serial will allow.

The story is a minor masterpiece and as an introduction to the concept of the time barrier *The Wrong End of Time* works extremely well, with a mixture of both Second World War intrigue and science fiction novelty, but nobody could have guessed the surprise the time barrier holds for Simon and Liz at the end of episode six.

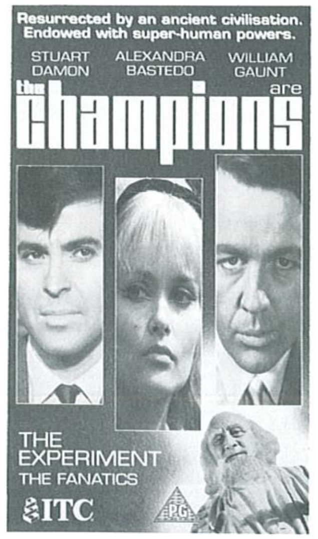
As someone who saw the series the first time around I am still left with a sense of sheer excitement and adventure the series evoked in me. Both the situations and characters stayed with me long after the repeats were over. Liz and Simon were real children getting into very strange situations and coping with them in ways tat real children could understand. They were both heroes to me, and I hope that they will appeal to a younger generation once again.

The only thing that lets this video down is the picture quality. Although the colour tapes of a few episodes exist, ITV do not plan to use them; they prefer to release the entire series in black and white rather than jump to colour for single episodes. On an optimistic note, there is talk of releasing the few surviving colour episodes on a special tape for enthusiasts only if the others sell well. As always, ITC will only release the rest of the series if sales of this tape justify further releases. So it is up to you, the consumer, whether more of this classic series reaches the high street..**(8)**

Anthony McKay

---

the champions



The Experiment, The Fanatics
ITC 1685 £10.99

The Experiment opens with one of the most memorable sequences of the entire series. A commando with similar powers to THE CHAMPIONS breaks into a military base overcoming all those who try to stop him with a display of agility and strength second to none only to turn into a weakling with the mind of the child before making his mistake. Whilst Craig and Stuart investigate this case, Sharron is invited to England by Dr Glind, who is interested in what he has heard about her mysterious powers. Glind has filled his country house with athletes with similar abilities and wishes to test their skills against hers in an experiment which Sharron will be lucky to survive. The sinister Dr Glind is played with menace by David Bauer, who provides the voice-overs at the beginning of each episode, whilst his collection of assorted psychopaths are all portrayed as individuals. It is also nice to see Sharron getting the meatier part of the plot for a change. Although it was inevitable that THE CHAMPIONS should meet their match, this story works on a more cerebral level, when one would expect an excuse for numerous fist-fights and stunt men in ill-fitting wigs. For this, one must wait for *Autokill* to be released. (7)

William Gaunt as Richard Barrett gets all the best lines in *The Fanatics* which isn't saying all that much. A group of political extremists intend to assassinate a number of world leaders and the only way to foil their plan is to send in a Nemesis agent posing as a dangerous traitor, Roger Carson, the kind of man these fanatics wold be likely to use in their schemes. Richard takes Carson's place and is released by the gang while travelling in a prison van. From then on the plot thickens, though not much; Richard performs a few superhuman tricks and the real Carson turns up along the way. All very much run-of-the-mill stuff with little to recommend it. (5)

The Silent Enemy, To Trap a Rat
ITC 1686 £10.99

When a submarine thought lost at sea is sighted off Ireland the Navy sends a team on board to welcome the crew but when they board the ship they find all the crew dead, the victims of heart attacks. Thus begins *The Silent Enemy*. The Navy plans to recreate the submarine's last trip to discover the cause of the deaths and of course the terrible three from Nemesis are sent by Tremayne to help with the investigations. the trip is bound to be eventful with the crew being kept in the dark about the deaths, a foreign agent aboard and Sharron's legs creating a stir amongst the sea men. Although all three Champions are sent on the mission the two guys get to do all the exciting stuff whilst Sharron is left to worry about their safety. This said, the heroics are first class with Richard and Craig playing a game of hide and seek with death, as they battle against a whole island full of very nasty eastern European types developing a weapon to destroy whole continents in one go. The story progresses well with interesting incidents dotted throughout and decent secondary characters amongst the submarine crew although one's credulity is challenged a number of times in the telling. (6)

To Trap a Rat is a peculiar adventure for our three heroes, concerning as it does the attempt to smash an illegal drug distribution network being run by staff at a London embassy. Kate O'Mara makes a guest appearance as the unfortunate girl with nasty habits who leads Sharron, posing as a junkie, to her source of certain substances. Having gained their first lead, Craig and Richard follow a trail across London in the hope of finding proof of the embassy's involvement in the chain of misery. There is extensive location filming in and around London Zoo and the Regent's Park area making this episode more of an investigation of the seamier side of swinging sixties London than the usual fare expected of the champions of law, order and justice. This said, the story is well constructed, with the fantastic three following lead after lead back in an attempt to nail Mr Big. There are few excuses for them to use their spectacular super-human skills so some of their lesser talents are used like the ability to hypnotise and hear dog whistles. On the whole this is a basic tale of law and order over the Mr and Mrs Nastys of London and as such it works, although we have seen the same kind of thing tackled many times over in THE SAINT. **(6)**

Anthony McKay

FIREBALL XL5

Fireball XL5 : Volume Five
ITC 1055 £8.99

This new batch of FIREBALL XL5 episodes opens with the surprisingly slick *Wings of Danger*. The adventure begins on Planet 46, the world at the centre of the attack on Space City in the pilot episode. The inhabitants of this world, Subterraneans, are seen swearing vengeance on Steve Zodiac for capturing their leader and with the help of a new weapon they intend to assassinate him without being blamed for the murder. The weapon, referred to as The Robot Bird, is a missile fitted with wings which allow it to fly in Earth's atmosphere. It is programmed to home in on Steve Zodiac and inject him with radium capsules fired from the machine's nose. The effects shots of the Robot Bird during its trials on Planet 46, its despatch to earth using rocket boosters and its shadowing of Steve are unexpectedly atmospheric. Indeed most of the model work in this episode is of a high standard, from Fireball Jnr skimming over the surface of Planet 46 to Steve and Venus returning home in their hover car. The story although based on a simple concept is executed in a serious, well thought out manner producing a well rounded and enjoyable whole. **(8)**

The keynote of *The Triads* on the other hand is humour and as a piece of frivolity it works quite well. This tale centres on the planet Triad, a newly discovered world so named because it is three times the size or Earth and not because it is overrun by the Oriental mafia. A series of explosions, originating from the planet, which are three times bigger than anything similar on record are being monitored by Space City. Fireball is sent to investigate but things start to go wrong when Fireball Jnr crashes on the planet after running out of fuel due to the gravity being three times greater than expected. Once on the planet Venus discovers to her surprise that everything on the planet is three times bigger than on Earth, which gets Professor Mattic into a lot of trouble. As the Fireball crew investigate they are set upon by a terrifying series of back projections of a rather scruffy looking lion (this piece of back projection is also used in THE AVENGERS episode *The House That Jack Built*). After hiding in a tree the three space travellers are captured by a pair of comedy giants, Graff and Snaff who are (you guessed it) three times the size of the Fireball crew. The effect of the giants was achieved by an advanced technical effect known as *getting one of the stage crew to dress up in a silly costume and play with the puppets*. Given all the ingredients for an all time stinker, this episode turns out rather well as the humour isn't laid on with a trowel. It is whimsical rather than out and out slapstick.**(5)**

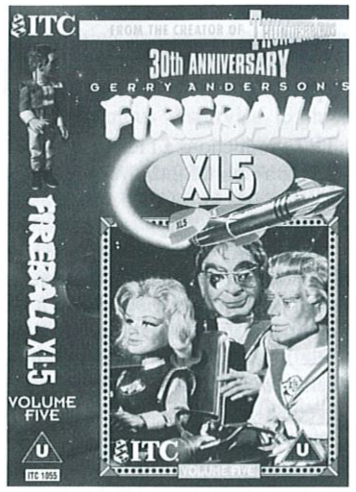
Like the Subterraneans, the Arcons have it in for Space Patrol and in *Sabotage* they plan to destroy the organisation by having their agents plant neutroni controlled bombs on all of Space Patrol's ships and around Space City. To test their weapon an Arcon Gamma Ship is sent to detonate the neutroni bomb planted on Fireball XL5. The bomb works and Steve, Venus and Matt are left drifting helplessly in space. So that the Fireball crew cannot warn Earth about their plans, the Arcon commander uses the anaesthetic powers of the gamma ray device fitted onto the ship to capture and subdue them. Left powerless under the influence of the ray, the crew are taken back to the Arcon planet and held prisoner whilst the aliens' plan and the destruction of the World Space Patrol draws ever nearer. Presented with such a potentially riveting scenario, it is astonishing what a poor specimen this episode is. The whole thing is rendered down to the level of nasty aliens versus nice Earth people in slow motion, which is a great shame given the potential of the story. **(3)**

Prisoner of the Lost Planet opens with Professor Mattic demonstrating his new invention, the Ultra Neutroni Receiver; with this Space City is ale to pick up even the faintest of neutroni signals from all over the galaxy. The first message Mat detects is a distress call from deep within uncharted space using a code which is twenty years out of date. As always Steve volunteers to investigate in Fireball taking Venus and Matt along for company. After a perilous journey through unknown space, with only Matt's Receiver as a guide, they reach the planet from which the signal originated. The source of the signal appears to be a cave at the foot of a volcano which Steve sets out to investigate alone. Inside the cave he discovers a luxurious room with only one inhabitant, Aphros, former queen of the Amazons. Aphros is being kept prisoner on the planet after being tried for crimes against her people. She pleads with Steve to be allowed to leave with in Fireball. But Steve refuses as the Amazons have signed a treaty with Earth and he can't interfere with the judicial processes of other planets. Needless to say Aphros isn't best pleased with his refusal and puts her own fiendish plans into operation. As far as this episode goes the storyline is moderately interesting but there are few surprises.**(4)**

Fireball XL5 : Volume Six
ITC 1056 £8.99

Flight into Danger is centred around Lieutenant Ninety's attempt to gain his pilot's wings in order to become a full Space Controller. He has to pass a three part test in order to attain his wings; landing a space craft, commanding a space craft and finally piloting a one man space capsule around the Moon. After passing the first two stages the final test awaits, but all does not go according to plan. Although this episode suffers from a weak plot it is executed well. The characterisation of Lieutenant Ninety is excellent as he tries to gain the wings he has desired for so long. Steve takes a back seat and gives the junior officer his head allowing Ninety to show that he is a credit to Space Patrol. It is always nice to see other members of the Space City regulars get a decent share of the action in an episode such as this and it is a pity that there wasn't more of the same in the series as one does get a little fed up with mindless adventures featuring Steve Zodiac being Steve Zodiac.**(6)**

There are more characters than usual in *Space Vacation* and the interesting mix produces quite a pleasing episode. This story concerns the on-going hostilities between two neighbouring planets, the rather unpleasant Kembel and the utopian Olympus. The leader of the race on Kembel, Calorific, wants his people to move onto the much nicer Olympus, but the Olympians leader will not allow the migration to his planet. Thus are the seeds of conflict sown. On the birthday of the Olympian leader's son, Ergon, both Steve Zodiac and Calorific are invited to a birthday party on Olympus. Both leaders being as bad as each other, they both intend to take this opportunity to get rid of the other. Steve however intends to use the visit to Olympus as a vacation, and persuades the rest of the Fireball crew to tag along. A nice touch is the sight of the crew piloting fireball in their holiday togs. Needless to say Steve and his crew get up to their necks in trouble. Ergon is poisoned, Matt held for ransom, Venus kidnapped and several bombs are planted leaving Steve, as usual, to save the day. The merit of this story is its refusal to cast either side as good or bad, and Steve is left with the responsibility of building bridges between two warring factions rather than just blowing one lot away. **(6)**



When the crew of Fireball discover a piece of wreckage during a routine patrol Matt thinks it may be the solution to the *Mystery of the TA2*. Forty eight years earlier a primitive Space Patrol ship piloted by Harry Denton went missing during patrol. The reason for its disappearance had up to now been unknown, but Professor Mattic thinks he can trace the ship given data from the wreckage, and his space charts. Fireball sets out for this position and finds the drifting hulk of the TA2 exactly where predicted. After examining the wreck Steve suggests that Denton might have had time to evacuate to the nearby planet Octan before the ship exploded. Steve, Venus and Matt decide to explore just in case Denton has managed to survive all this time. Octan is an ice world, and Fireball's crew have to don fur coats and cossack hats before they can venture out onto its frosty surface. Is Denton still alive ? What reception awaits Steve, Venus and Matt from the strange inhabitants of Octan ? This yarn although sluggish to start with has one or two interesting twists. The two Octan creatures appear quite bizarre and unearthly, looking as if they are made of ice. They also have an interesting sideline in interrogation, resembling a cold climate variation on the Chinese water torture. The conclusion to this episode is quite poignant, and to give the game away any further would spoil it. In its entirety *Mystery of the TA2* is one of the more cerebral FIREBALL episodes and displays the kind of thought which went into FIREBALL XL5 making it more than just a children's puppet show. **(7)**

In *Robert to the Rescue* Professor Mattic discovers a new planet which he naturally names Planet Mattic. The planet is invisible to all electronic monitors and Fireball XL5 is sent to investigate. It soon becomes apparent that Planet Mattic is an artificial world, a gigantic metal sphere designed to drift through space unnoticed. The inhabitants of this world, who Professor Mattic calls the Domeheads because of their disproportionately large heads, take the crew of Fireball prisoner so as to keep the existence of their planet secret. The human crew are brainwashed and only robert the Robot is left to help save the day. The plot of this episode, although thin, is executed with panache and style. Planet Mattic resembles the Borg ships in some ways and the scenes within it are almost surreal. On the same note, the Domeheads have a sinister alien quality about them which adds to the unearthly, dreamlike feel of the episode. **(7)**

Anthony McKay

The Prisoner Inspired

TR7 Productions £11.50
25 Lion Court, Studio Way, Borehamwood, WD6
5NJ.

TR7 Productions, run by The Prisoner historian, Steve Ricks, have released the sixth and final video in their *The Prisoner Investigated* series of videos. Previous tapes have concentrated, as the title implies, on investigating the making of the series by talking to those who took part in the production of The Prisoner as well as ferreting out various documents, photos and film footage previously unseen by fans of the series. Unlike these previous tapes *The Prisoner Inspired* takes a look into the factors that may have stimulated those connected with the series into making it the classic series it is today.

The first part of the tape concentrates on Inverlair Lodge, used during the Second World War as a training centre for the Special Operations Executive. Hidden deep in the Highlands of Scotland this modest country house was the model for The Village seen in the series. Ricks hired a helicopter specially to take a series of spectacular aerial shots of the buildings and its environs. Co-creator of The Prisoner, George Markstein , had heard about the lodge being used to keep out of circulation SOE operatives who, whilst not being up to the missions they had trained for had information which, if it fell into enemy hands, could lead to disaster. We are shown round the Lodge by its present owner who also explains some of its history, including its role int he arrest of Rudolph Hess.

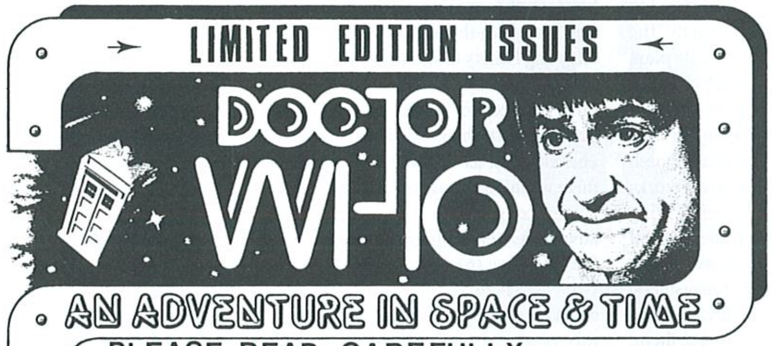
The tape then homes in on various plays, books and films which contain aspects that may have influenced McGoohan's approach to the series. This is illustrated where possible with clips from films which often bear remarkable similarities to the final scenes of the series.

This is followed by a look at the two recent advertising campaigns based on themes from the series including television adverts. This section includes an interview with Robert Rietty, the voice behind Number Two in the opening titles of many episodes of the series. At one point life imitates art when he tells how he resolved a complex dispute with a voice analysing machine.

The tape also includes a section with James Bree (Villiers in the episode *Do not Forsake Me Oh My Darling)* on location in Borehamwood as he looks into the history of its backlot, both in The Prisoner and in subsequent films, as well as considering the recent destruction of the Associated British Pictures studio.

The last chapter of *The Prisoner Investigated* closes the series on a quite refreshing note as it opens The Prisoner up to the outside influences after looking inwards for five tapes. The professional narration by Peter Howell (the Professor in *The General)* once again pulls the tape together nicely and links the disparate facets of the tape together into an intriguing, educational and informative whole. It is a real shame that ITC's appalling *The Prisoner Video Companion* is readily available to the public whilst this tape is only available through mail order, from the above address. **(8)**

Anthony McKay



PLEASE READ CAREFULLY...

NOW AVAILABLE

For the first time Limited Edition reprints of the Classic *DR WHO – AN ADVENTURE IN SPACE & TIME* reference series are being made available by post to non-subscribers of the *DR WHO IN-VISION* publication.

Tracing the background and development of *DOCTOR WHO*, story by story, *"SPACE & TIME"* was hailed internationally as a work of archival competence second to none; the research guide for researchers! Now, in association with *C.M.S.*, selected titles from the 1963–74 years will be available again for a limited period.

To order, complete the form below. Return form, plus a large SAE (see postage guidelines below) to **BRUCE CAMPBELL, 8 DEWHURST ROAD, LONDON, W14 0ET**. Enclose a cheque, postal order, International Money Order for the full amount made payable to **BRUCE CAMPBELL**. Please allow 28 DAYS for delivery.

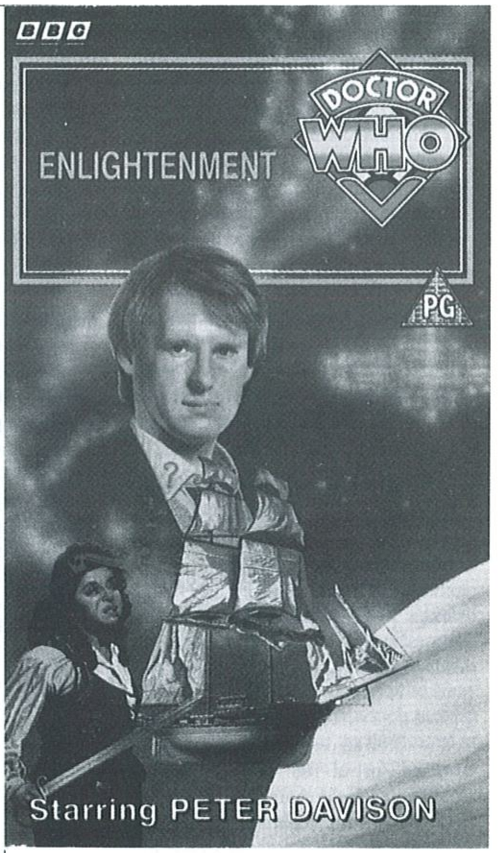
OVERSEAS ORDERS PLEASE NOTE. Please put your address on reverse of form. Add £2.50p to postage costs below.

YOUR NAME ______		TICK ISSUES REQUIRED
TOMB OF THE CYBERMEN	@ £1.75p	______
THE ABOMINABLE SNOWMEN	@ £1.75p	______
THE ICE WARRIORS	@ £1.75p	______
THE ENEMY OF THE WORLD	@ £1.75p	______
THE WEB OF FEAR	@ £1.75p	______
FURY FROM THE DEEP	@ £1.75p	______
THE WHEEL IN SPACE	@ £1.75p	______
SEASON 5 SPECIAL	@ £1.75p	______
SPEARHEAD FROM SPACE	@ £2.00p	______
DR WHO & THE SILURIANS	@ £2.00p	______
THE AMBASSADORS OF DEATH	@ £2.00p	______
INFERNO	@ £2.00p	______
TOTAL FOR ISSUES		£ ______
(OVERSEAS ONLY ADD POSTAGE COSTS BELOW + £2.50p)		£ ______
	GRAND TOTAL	£ ______

POSTAGE DETIALS

No. of Issues ordered	1–2	3–5	6–8	9–12	13 plus
U.K. 2nd class postage	35p	60p	90p	£1.40p	£2.00p

CHEQUES & P.Os PAYABLE TO BRUCE CAMPBELL



NEXT ISSUE :

The world ends....

SURVIVORS

plus - THE FULL CIRCLE pt.2
TERROR OF THE AUTONS - in colour !
IMAGE OF THE FENDAHL
DEEP SPACE NINE
THE MAKING OF THE MAKING OF THE HITCH-HIKER'S GUIDE TO THE GALAXY....

ENLIGHTENMENT

BBC Video £10.99

Before I begin, I'd like to make it clear that the Davison era of Doctor Who is my least favourite, and to explain some of the reasons why. In my opinion, Peter Davison is a fine actor much suited to the part of the Doctor. The other regular characters of the period, particularly Janet Fielding's Tegan, are generally well written and acted. The serial element of their shifting, developing relationships gives these three seasons a soap opera flavour that's interesting, and unusual for any television series that bases its plots around format characters. The concepts around which the stories are woven - fictional townships, leper colonies in space, gateways into different dimensions - are sincere and original, taking the series in a new direction, away from the generic parody that had sustained it for perhaps too long. What invariably pulls the carpet out from under these plus points are weaknesses in scripting and direction. No Davison story illustrates this better than the epic that isn't, *Enlightenment.*

At the conceptual level, *Enlightenment* falls into a small sub-bracket of Who stories in which people (or creatures) from widely differing times and places are brought together in one unlikely place. It shares with *The War Games* and *Carnival of Monsters* an immediate visual appeal of anachronism that's distinctive and intriguing. All three stores base their opening episode around the subversion of a historical setting, although *Enlightenment* scores over its predecessors in that the revelation of that setting is so unexpected, particularly after the red herring of the submarine is so skilfully set up by the wetsuits. What lets the story down afterwards is that the reason for the historical mix-up is irritatingly undeveloped. I assume that the race through the solar system was only the 'latest' of the Eternals' schemes to divert themselves in infinity. I'm not suggesting that any of the mystery that surrounds their shadowy origins should have been diluted by the pseudo-scientific buzzwords of this era of Doctor Who. But imagine how much more effective the Eternals might have been if we'd heard about other diversion, or seen how the idea of the race was plucked form the mind of an overimaginative human. Barbara Clegg, perhaps ? Or would that suggestion be too post-modern for the Davison years ?

Keith Barron's portrayal of Captain Striker, another highlight in his bizarre zigzag of an acting career, cannot be faulted. Strangely, the direction hardly ever seems to favour him and it's a tribute to his ability as a performer that he comes across so well. His presence in the first half of the story provides several moments of genuine spookiness, particularly when he uncovers the presence of the TARDIS from the Doctor's mind. Christopher Brown's Marriner is the most interesting eternal, his fascination with Tegan highlighting the strangeness of his origins superbly. Strangely, both Striker and Marriner seem to have learnt far less from the minds of their originals than Mansell or Wrack.

As for the Guardians, well, hmmm. Most superhuman beings in fiction possess clearly delineated powers and corresponding limitations. Remove these strictures and, as any role player will tell you, that fiction will fall apart. In *Enlightenment*, the nature of the Guardians is particularly badly defined. Have they set up the race together ? If so, why ? If the White Guardian can drain power from the TARDIS without an agent aboard, why can't the Black ? If the Black Guardian is corporeal enough to leave marks on Turlough's neck, why doesn't he just hit the Doctor over the head himself ? The original Time Lords and the White Guardian as seen in *The Ribos Operation* succeed because they are underplayed and their appearance confounds the viewer's expectations. They were also featured to perform one narrative function and were sensibly rushed on and off very quickly before you had a chance to think about them. The decision of the production team to treat their villains without a hint of irony is all very well when the character is as well written as the Terileptil Leader and Sharaz Jek. Here it's horribly embarrassing. It's plain that this story and those which preceded it would benefit immeasurably from their absence. The decision to include them, like the return of other old characters, appears to have been taken as a misdirected piece of crowd pleasing. About the kindest thing I can think of to say about the Guardians in this story is that perhaps the costumes looked good on paper. Also, Valentine' Dyall's "Nyaa-haa-haa"s seem more appropriate when surrounded by the nineteenth century trappings of Striker's yacht. Frankly, I think all powerful beings should be heard and not seen.

Still, these criticisms are almost overwhelmed by other aspects of the story. The model shots of the space sailing ships and the surface of Venus are excellent and the beautifully lit deck scenes have an atmosphere absent from the rest of the story. Turlough's journey between the ships is an astonishingly subtle sequence in a production otherwise rather heavy handed, and the room filled with Tegan's memories is another nice touch. It's irritating that the better moments of the story such as these are let down seconds later, usually by bad dialogue or a piece of silly, squeaky music. Cue the tone deaf toddler with the stylophone. And as the authors of the Fourth Doctor Handbook so politely put it, the problem with many Davison stories is that they 'tend not to tell an ordered story.' In other words, some simple, obvious things are over-explained (the effects of the grog ration); some more complex things are half explained (the physical nature of the ships) and really important things are never explained at all. It's never made clear whether the Doctor knew of Turlough's contract with the Black Guardian, for example. For this reason, the resolution of the story and the trilogy falls nastily flat, leaving the viewer wondering whether they've missed something. It's one thing to be subtle and quite another to ignore the basic rules of storytelling without a very clear idea of exactly what you're doing.

In contrast to the innovation of the plot, the dialogue is overwritten and dated. "Electronics - on an Edwardian racing yacht ?" exclaims Tegan, kindly helping blind viewers to follow the story. In sixties' serials, this sort of thing seems forgiveable. By the eighties, the audience was sophisticated enough no to need it. When viewed alongside other genre pieces of the period (and, it must be said, most other eras of Doctor Who) such sledge hammer exposition is enough to send a shudder through the hearts of all but the most backward of child viewers. The regular characters of this era seem capable of only three levels of reaction to stress; normal (in which, as I've said before, they are excellent), alarm ("No ! Please !") and blind panic ("This is madness !"). This kind of sloppy writing does an enormous disservice to three talented performers.

This point is underlined by those scenes in which the regulars are allowed to relax and be themselves. The Doctor's innocent under-reaction to Tegan's change of outfit is hilarious. Tegan's rebuttal of Marriner's advances adds so much to her character without the need for any corny speeches. Likewise, the 'intriguing' image of the Doctor in her mind and her reaction to Wrack's acknowledgement of it is a wonderful moment. It's a shame that the implications of this revelation were never again even hinted at.

Apart from a few nice jump cuts and the deck scenes mentioned earlier, *Enlightenment* is as underdirected as it is overwritten. There's a tameness and lack of conviction to the more physical scenes (another major problem with a lot of the Davison era). The cliffhanger to part two, for example, builds up nicely only to collapse wetly. The exploding hanky sequence is simply ludicrous. Needless to say, the fights and threats essential to every other era of Doctor Who are missing from *Enlightenment*. The only action in this particular action adventure are a few scenes where one character taps another lightly on the shoulder. The latter then proceeds to fall to the floor and writhe in agony. To be fair, the production team seemed to be aware of this problem and worked to address it over the next couple of seasons.

Other elements that were to resurface over the next few years, and rightly so, were glamour and humour. It's interesting to speculate whether Lynda Baron's appearance as the curvaceous Captain Wrack sowed the seeds of this change. Not only does she possess both elements in abundance, she is unquestionably the best thing about the story. Her arrival in part three, as a sort of demented seventeenth century Miss Piggy, finally adds some colour and dynamism to the story. Her delicious address to camera at the cliffhanger is her finest moment, although her delivery of the line "You are remarkable in other ways, Doctor, for an ephemeral," deserves a mention. She's also a dirty cheat whose vacuum shield has a big ON and OFF switch obviously taken from the mind of a Space: 1999 set designer. The Wrack scenes are also hugely entertaining, unlike some of the series' later forays into the dangerous domain of low camp.

Throughout *Enlightenment*, as with much of the Davison era, I'm left with the impression of something strong and new struggling to emerge against great odds. The innovations of serial continuity and pure science fiction made in season eighteen are battling to survive out but this was to be one of their final outings. I'm not suggesting that this was a good thing, but given that their inheritors seemed unable to apply them successfully, perhaps it was for the best. As it stands, this videocassette stands as a reminder of all the things that might have been in a series which was now smiling sweetly when just three years before it ha d been kicking arse and taking no prisoners. It remains a mystery why the Black Guardian trilogy has been released ahead of worthier stories such as *Kinda, Black Orchid* or *Frontios.* (or indeed *The Green Death* or *The Androids of Tara* - sorry, couldn't resist.) Whatever, the clamour for more Davison video releases indicates just how fondly the younger viewers of the early Eighties remember their gentle, innocent, charming Doctor.

Gareth Roberts